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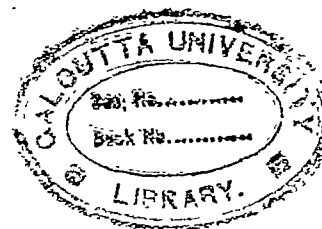
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INTRODUCTION

THE Trustees of the British Museum have decided to issue, at quarterly intervals, a periodical publication which will contain descriptions, with illustrations, of the latest acquisitions made by the Departments at Bloomsbury. Up to the year 1921 the Trustees were annually required by the House of Commons to render an 'Account of the Income and Expenditure of the British Museum (Special Trust Funds) for the year ending the 31st day of March — ; and Return of the Number of Persons admitted to visit the Museum and the British Museum (Natural History) in each year from — to —, both years inclusive ; together with a Statement of the Progress made in the Arrangement and Description of the Collections, and an Account of Objects added to them in the year —'. This return, which before the war might vary between 160 and 240 large octavo pages, gave a very complete list of the acquisitions made by the Trustees during the previous year ; but it cannot be said that the descriptions, even of the most important objects, erred on the side of exuberance, and the volume had all the austerity of an unillustrated Blue Book. It was a valuable record, but it was not calculated to stir the emotions.

During two of the war years (1918 and 1919) the Return was cut down to a summary of a few pages, in the interests of economy ; and in 1921 this curtailment was made permanent. The full list of accessions disappeared altogether, and only the briefest reference could be made even to the most important of them. The Trustees have therefore been anxious to have some publication which would represent them more adequately, and which could be exchanged for the similar publications of other institutions. Moreover, with the growing interest taken by the public in museums, it seemed to them that an inexpensive volume, containing descriptions and illustrations of important acquisitions, might be welcome not only to visitors to the Museum, but to those who are unable to come and see the actual objects. It may be predicted that, as the series grows, a set of volumes containing the picked acquisitions in all Departments of the British Museum over a term of years will be a not unimportant addition to the library of Art and Archaeology.

It is accordingly proposed to issue each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum. Other uses may develop in the course of time.

One function of the QUARTERLY to which the Trustees attach considerable importance is that of recording their gratitude to the benefactors of the Museum to whom it is due that the Museum is able to maintain its position. It is often supposed that the Museum is supported by Parliament ; and so in great measure it is : but the grants which Parliament is able to make for the acquisition of objects would not nearly suffice to maintain the Museum in the position which it has acquired among the museums of the world. Even if we leave aside such magnificent benefactions as the Royal Manuscripts, the King's Library, the Grenville Library, the Waddesden Collection, the Franks Collection, the value of each of which would to-day run into six or seven figures, and if we also leave out of account the White and Lean bequests which made possible the latest additions to the buildings of the Museum, the Trustees are indebted, to an extent which few but themselves realize, to a continual flow of gifts from private benefactors. Some of them are canalized through the National Art Collections Fund ; some come from well-known benefactors who never weary in giving to the British Museum ; some come from a multitude, which no man can number, of those who, having something of special value in their possession, are willing to let it become the property of the nation. The QUARTERLY will show, though only to a small extent, the variety and generosity of these gifts, all of which are duly recorded in the Museum registers and on the labels attached to all exhibited objects.

For the form in which these reports are given to the world, the Trustees are and will be indebted to the skill, taste, and care of the Oxford University Press.

F. G. K.

1. A STATUETTE OF SOCRATES.

THE Department of Greek and Roman Antiquities acquired in November 1925 a statuette representing the philosopher Socrates, which was found recently at Alexandria, and has been purchased with the aid of contributions from the National Art Collections Fund, Dr. Walter Leaf, and Mr. G. Eumorfopoulos. It is of Parian marble, and stands 11 inches or 27.5 cm. high in its present condition; its original height must have been about 13 inches, but unfortunately both feet are now missing, together with a portion of the drapery above the left foot. Otherwise the figure is in perfect condition; the surface of the marble has been highly polished throughout over the flesh surfaces, while the hair, beard, and drapery retain a rough unpolished surface.

The philosopher is represented full-face, with the right leg slightly bent, and wears a chiton or tunic which leaves the breast bare and is gathered at its upper edge in a thick fold just above the waist. Over it a himation or mantle falls over the left shoulder and is draped transversely across the back, where the sculptor has reproduced the effect of a textile fabric by simple means which are surprisingly successful. On the left side the garment is gathered up in a fold and hangs over the left arm, the edge being caught up in the hand, while the beautifully modelled right hand catches up the lower edge above the right knee.

In the face of this figure we seem to have a truer and more lifelike presentment of Socrates than any of the previously known busts had given us, and inasmuch as we have now for the first time a full-length figure of the philosopher, we can feel that he stands before us (although of course on a reduced scale) much as he must have appeared to the eyes of his fellow citizens day by day in Athens. It is interesting to compare the features as here depicted with the frequent references in classical writers, such as Plato and Xenophon, to Socrates' remarkable physiognomy. The head is here decidedly less bald than in most of the existing busts, the hair being smooth, thick, and slightly curling, and coming well down on the temples and ears. This, taken in conjunction with other details, seems to indicate that we have here a less elderly representation of the philosopher than in the other known examples. His baldness is alluded to by Lucian and other writers.

The prominently characteristic feature of Socrates however was his snub nose, to which there are frequent, more or less humorous, references in the Dialogues of Plato and in Xenophon's *Symposium*. In Plato's *Symposium* Alcibiades compares him on this account to Seilenos and Marsyas, and in Xenophon's dialogue Socrates humorously claims for himself advantages in the possession of a nose of this type. In our statuette the breadth and shortness of the snub nose, emphasizing the widespread nostrils, strike us at once as a characteristic feature that was not likely ever to be ignored in any representation of the philosopher.

On the other hand, in the eyes as here represented we fail to distinguish another characteristic on which both Plato and Xenophon lay stress, namely their prominence. But their gentle, benevolent expression justifies the epithet of 'liquid' applied to them by Adamantios, a writer on physiognomy. Nor do we find here the markedly projecting stomach to which Xenophon refers; but this may have been a development at a later stage of the philosopher's life, and in any case we should not expect it to be marked in a man of such ascetic habits of life.

The questions of the date of the statuette and the origin of the type are bound up with that of the introduction of realistic portraiture into Greek art. Portrait-sculpture can be traced back as far as Kresilas, whose head of Pericles was probably idealized rather than realistic, as the British Museum replica shows. At the beginning of the fourth century, however, a portrait of the Corinthian general Pelichos by Demetrios is recorded, which to judge by Lucian's description was an extraordinary piece of realism, more like the work of the post-Alexandrine period. It is probable that this and Seilanian's portrait of Apollodoros, which personified Anger, were really exceptional and in advance of their time. It is in fact possible that the representations of Socrates which probably began to be made about the end of the fourth century had much to do with the transition from the idealized portrait to the realistic. It was Socrates' own demand that the sculptor should express the activity of the soul, and the problem of the Socrates type—how to unite the spiritual beauty and physical ugliness of his person—occupied artists for several centuries.

The Museum statuette must be regarded as the earliest known

representation of the philosopher, dating from about the end of the fourth century B.C., and probably reflecting some famous life-size original such as the statue which according to tradition was made by Lysippos. Whatever its merits as a faithful or pleasing portrait, it is undeniably also a great and beautiful work of art.

H. B. W.

2. A ROMAN CINERARY URN OF THE REPUBLICAN PERIOD.

ANOTHER important recent acquisition of the Greek and Roman Department is a Roman cinerary urn, complete except for the absence of its cover, which was purchased in December 1925. It appears to have previously formed part of the well-known Forman Collection at Callaby Castle in Northumberland, the greater part of which was dispersed in 1899, the remainder in the course of last year. It is not however mentioned by Michaelis in his description of sculptures in English private collections, nor by Brunn and Korte in their description of Etruscan cinerary urns.

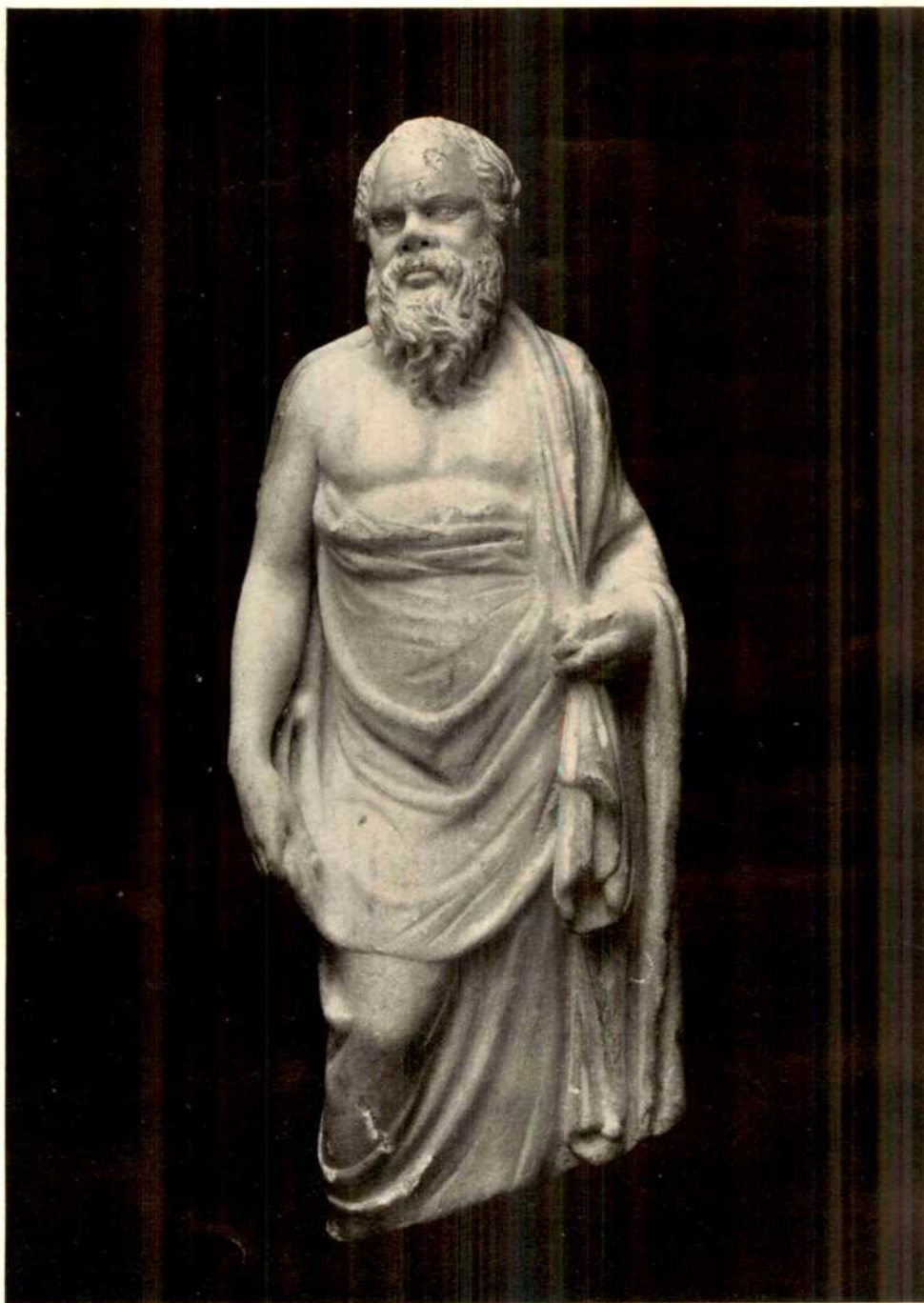
The urn in its present state measures 2 feet 5 inches by 1 foot 4½ inches (73 × 41 cm.), with a depth of 8 inches (20.5 cm.), and is of alabaster and in excellent condition. It appears to be a rare and remarkable example of native Roman art of the Republican period, dating from the third or early second century B.C., a time previous to the advent of Greek influence, when Italian art had freed itself from the trammels of Etruscan conventionality and lifelessness. It is sculptured on the front with a subject in very high relief, the figures being almost in the round, above and below which are architectural borders, the upper in the form of a row of dentils, the lower sculptured with an egg-pattern between rows of pellets.

The subject of the relief is a procession of six horsemen in pairs, preceded by a lyre-player and a flute-player, advancing to the right towards a shrine before which a youth in a short tunic is about to sacrifice a sheep or ram. The shrine is in two storeys, each flanked by pillars, and at the back of the upper storey is a panelled doorway; it is surmounted by a pediment in which is sculptured a snake-footed giant. Of the six horsemen, the nearer ones grasp their horses' reins with their right hands, the left resting on their necks; they wear olive-wreaths round their heads, and are clad in short tunics and cloaks. Their horses are richly caparisoned. Of the others, who

appear to be similarly attired, less is visible ; the two front ones each carry a large palm-branch and the third bears the *fascēs* of the lictor and another palm-branch (incompletely rendered). The two musicians each wear a long tunic and a mantle gathered up round the waist. There are considerable remains of red colour and gilding on the figures, especially on the saddle-cloths and headstalls of the horses, and on the flutes, which have been gilt. Neither in style nor in subject does there appear to be any parallel to this scene in existing monuments.

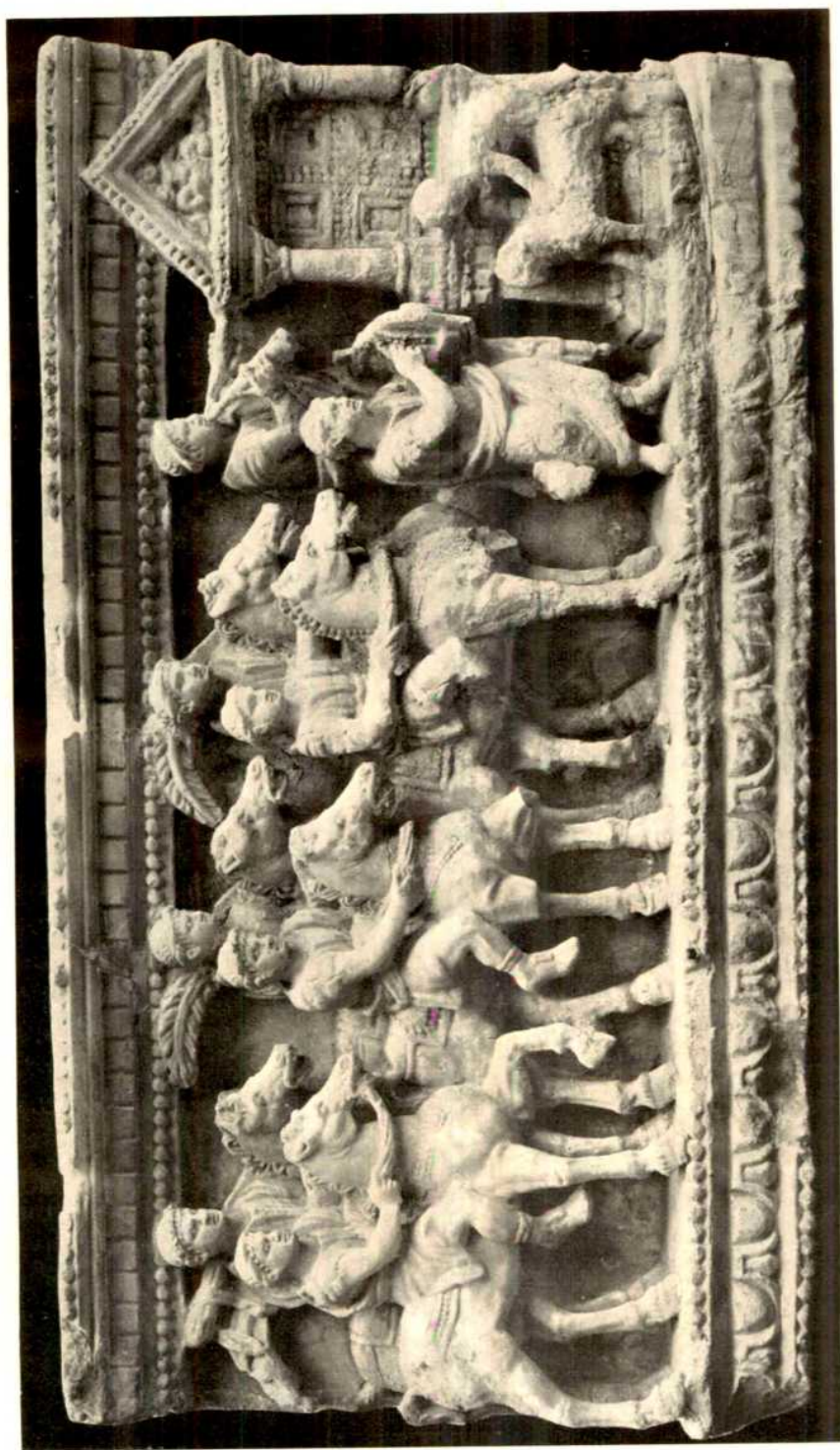
It is however fortunately possible to suggest an explanation of the scene depicted, which is obviously some kind of cult or religious ceremony. It seems likely that it represents the *transvectio equitum*, or parade of the Roman Knights, which took place every year on the Ides of July, in commemoration of the victory won at the Lake Regillus with the aid of the Great Twin Brethren. Dionysius of Halicarnassus tells us that after the battle the Roman people instituted a yearly ceremony in which the leaders of the equestrian rank progressed through Rome on the anniversary of the fight, wreathed with olive and wearing crimson *trabeae*, and visited various shrines on their way in different parts of the city. If this interpretation is correct, the scene would be an interesting illustration of Macaulay's well-known poem, which was probably based on the passage to which reference has been made.

Apart from the interest of the subject, this monument is of great importance for its place in the history of Roman art. It yields further evidence of the existence of a native art, independent both of Greek and of Etruscan influences, which was distinguished by its straightforward and unpretentious simplicity. This art is perhaps most fully represented by the series of Italic gems of the Republican period, though even in these the influence of Greece or Etruria is often visible ; but better still by one or two isolated works such as the Arringatore in the Archaeological Museum at Florence, or the remarkable bronze head of a Roman priest wearing the *tutulus* in the British Museum. There are possibly others in Italian museums yet unrecognized. But the Museum cinerary urn is well worthy to be studied in comparison, on the one hand with the dull and lifeless compositions of genuine Etruscan work, on the other hand with the sophisticated products of the Roman Imperial period. H. B. W.



I. SOCRATES

c. 300 B. C.



II. ROMAN CINERARY URN

3rd-2nd cent. B. C.



III. MEDIAEVAL BRONZE BOWL

12th cent.

3. MEDIAEVAL BRONZE BOWL.

THE bronze bowl illustrated in the accompanying figure was presented in 1925 by Miss Lawrence in memory of her grandfather, Mr. W. L. Lawrence; it had been in her family for more than sixty years. It was found in the summer of 1824, with another bowl of exactly the same character,¹ in the river Severn during the digging of the foundations for the Haw bridge at Tewkesbury. Both bowls are engraved with mythological subjects, each medallion being surrounded by a Latin hexameter describing the subject within it. In the centre is Scylla, daughter of Nisus, King of Megara, cutting off a lock of her father's hair. In the surrounding medallions, beginning from that immediately above Scylla, and proceeding to the right, we see the following subjects; the rape of Ganymede; Ganymede acting as cupbearer to the gods; Proserpine sanctioning the release of Eurydice from Hades; Eurydice snatched back by Death; Ceres instructing Triptolemus how to save the victims of famine; Triptolemus mounted on a dragon and scattering corn. The style of the figures is crude, and the heads in some cases verge on the grotesque, so much so that on the discovery of the bowls local opinion was inclined to regard them as forgeries. A careful study, however, leads to an opposite conclusion. The Latin verses are composed in the manner of the twelfth century, a time in which mythological subjects of precisely this kind were very popular; the details of costume are in keeping; the seraphs in the spandrels between the medallions are not abnormal. It may further be noted that there is a close similarity between some of the faces and those on a bronze bowl engraved with subjects from the *Achilleis* of Statius in the Cabinet des Médailles in Paris, a bowl which shows other affinities in points of detail. The idea that a would-be forger a hundred years ago could have found a scholar so deeply versed in the art and literature of the Romanesque period as to compose hexameters and designs consistent in all their essential qualities may safely be dismissed, the more so as the bowls were sold by the finders for sums which would not have repaid a tithe of their cost, had they been recently made.

Bronze bowls of this shape were used chiefly as finger-bowls for

¹ Presented to the Museum by Sir James Agg Gardner, M.P., in 1921 (*Archaeologia*, LXXII, pp. 140 ff.)

washing the hands at meals. They were often made in pairs or sets, and the two examples from the Severn, which form a pair, may have been associated with others. It is useless to speculate whether they belonged to the priory of Deerhurst, which down to 1250 was subject to the Abbey of Saint-Denis in France ; nor is it possible to say where they were produced. An English origin is possible ; but the chief centres of manufacture for such objects appear to have been in the valleys of the Meuse and the Rhine. The date is the first half of the twelfth century.¹ O. M. D.

4. A GOLD BOWL FROM HUNGARY.

TWO gold specimens of about the same date have recently been acquired for the Department of British and Mediaeval Antiquities, the more important being one of several embossed bowls found about 1912-13 at Angyalföld, Budapest, Hungary. Though of barbaric workmanship, these were apparently copied from classical models derived from Italy, and are attributed to the Hallstatt culture (perhaps the first appearance of the Keltic-speaking people) of central Europe, about the ninth century B.C. The pronounced shoulder is seen on many of their pottery vases, and embossed studs between dotted lines are found on many bronzes of the period at Hallstatt itself, in the Salzkammergut, Upper Austria. The angular handle is twisted like the collars called torcs common in Britain, and retains four loose gold rings of lozenge section, the purpose of which is not obvious. Its weight is $8\frac{1}{2}$ oz. Troy, and height about $3\frac{1}{2}$ inches : the foot is hollowed, but stability is impaired by the single handle and its rings, so that it must have been used only in the hand, and hung up when not in use. R. A. S.

5. GOLD ARMLET FROM THE BRITISH BRONZE AGE.

THE beach between Selsey and Bognor has produced a good deal of scrap-gold in association with coins of the local British chieftains Tincommius, Verica, and Eppillus (sons of Commius, who was a contemporary of Julius Caesar), specimens being exhibited in the Iron Age Gallery, Case 29 ; but the gold bracelet found about

¹ The diameter of the bowl is 10.3 inches.

10 feet from high-water mark on the east side of the Bill in September 1925 is of earlier date and in perfect condition. It had probably been lying there since the ninth century B.C., dating a little before the close of our Bronze Age ; and though there are several specimens of the same general form in the Museum, this is a new variety with a shallow groove on the inner face to economize the metal and perhaps to reduce the weight while retaining a massive appearance. The surface is quite plain, as is usually the case, and the weight is 4 oz. 12 dwt., rather heavy for a bracelet that was probably a permanent ornament, as the wrist could only be inserted by bending the terminals apart. The finding of the Coroner's Jury was that the object was Treasure Trove, and the purchase was made in January through H.M. Treasury.

R. A. S.

6. THE FIRST DRAFT OF JANE AUSTEN'S 'PERSUASION'.

UNTIL recently the Museum possessed only one letter in Jane Austen's writing (Add. MS. 36525, f. 7). It has now acquired by purchase the first draft of a part of *Persuasion* (Egerton MS. 3038), two letters and the collections of opinions on *Mansfield Park* and *Emma*, all-autograph (Add. MS. 41253 A), and, by the generous gift of Mr. J. Pierpont Morgan, a number of copies of letters and notes bearing on the novels (Add. MS. 41253 B). These all come from the collection hitherto preserved in a branch of the family, an account of the present owners of which is given by Mr. R. W. Chapman in a letter to the *Times Literary Supplement*, 14 Jan. 1926. The MS. of *Persuasion* is endorsed, on an attached slip, 'The contents of this Drawer for Anna', no doubt the niece of the novelist, the elder daughter of James Austen, afterwards Mrs. Ben Lefroy.

The fragment of the first draft of *Persuasion* is of particular interest as being the only surviving MS. of any part of the six major novels. That book is the latest in date and certainly one of the most admired of her works. For, though written in the decline of her physical powers, yet in the firm grace of the writing and a certain sweet autumnal tone of sentiment it possesses a distinct and delightful character among its fellows. We may count ourselves fortunate in the opportunity to watch, within defined limits, the growth of the

book and to observe the faultless tact in progressive alteration by which the final perfection is achieved.

Persuasion appears to have been taken in hand at Chawton in the summer or autumn of 1815. On the evidence of the present MS. the first draft was completed on 18 July 1816 (or, as we shall see, perhaps a little later). Miss Austen, according to J. E. Austen Leigh's *Memoir*, felt that the conclusion was too tame and flat, and, retiring to bed one night in low spirits, awoke next morning to a brighter inspiration and, with a revived sense of power, recast chapter X in the form in which we now have it. The work was concluded about the middle of August, and the book was published posthumously with *Northanger Abbey* as vols. iii, iv of the edition of 1818.

The text is written without paragraph division in a small, neat, slanted hand on both sides of sixteen leaves of paper, cut down from foolscap watermarked 1812 to a small size, 6 inches in height by a little more than $3\frac{1}{2}$ inches in width. It was Miss Austen's practice to use such small paper, as it could be easily thrust out of sight on any sudden interruption. The text is considerably corrected, deletions being effected by a firm, continuous stroke and the corrections interlined; in one case an emended passage is written on a slip of paper pasted down on the face of the page of writing.

The MS. contains chapters X and XI of the first draft, which were expanded into chapters X-XII of the second volume of the printed edition, thus equalizing the number of chapters in the two volumes. Except for an addition to be noted later the last chapter was retained in much the same form. But chapter X was expanded into chapters X and XI, an entirely new turn being given to the denouement of the story. The explanation between Anne Elliot and Captain Wentworth in the first draft takes place in Admiral Croft's lodgings and is precipitated by a discussion over the tenancy of Kellynch Hall. The admirable comedy of the Musgroves' visit to Bath and the dramatic device of the love-letter provoked by the conversation between Anne and Captain Harville belong to the livelier inspiration of the second version. One passage only survives there—Captain Wentworth's explanation of his conduct—and that is enlivened by the throwing of a greater proportion of it into direct in place of the original indirect narration. Moreover the passage, 'He was very eager—my

last day in Bath', was an afterthought, written on two blank leaves at the end of the quire after the first draft had been completed. The last chapter was originally ended with a 'Finis' on 16 July 1816. But two days later Miss Austen obliterated the few concluding lines and added overleaf the final paragraph as it stands in the edition, with the colophon 'Finis. July 18. 1816.'

This draft was printed in the *Memoir*, 2nd ed., 1871, pp. 167-80, without indication of the corrections, and reprinted thence in Mr. R. W. Chapman's Oxford edition, v, 1923, pp. 253-63. R. F.

7. A T'ANG SILVER FIGURE.

THE mortuary figurines of the T'ang period (A.D. 618-906) which we have received hitherto from China have been mostly of earthenware: but we knew that they were also made in the more precious materials from sumptuary decrees¹ of the seventh and eighth centuries forbidding the use of wood, gold, silver, copper, and tin for that purpose, and from a story in the tenth-century *Kuang i chi*² which tells of 'hundreds of gold and silver images of men and horses' in a certain grave. We learn elsewhere that, besides being illegal, it was considered inexpedient to supply the dead with such extravagant tomb furniture, as it led more often than not to his resting-place being defiled by robbers.

Under the circumstances it is not surprising that we have had to wait a considerable time for the finding of a silver tomb statuette such as that illustrated in Plate VI. This statuette is reputed to have been found with others in a tomb of the Sui period on the Mang Shan, a great burial-ground, near the ruins of Loyang, in Honan. There is nothing inherently improbable in its belonging to the Sui dynasty (A.D. 589-618), but in the absence of a more precise account of its discovery we prefer to class it with the T'ang pottery statuettes. To these it has very obvious affinities, and indeed one could find in our collections pottery figures of ladies of the harem almost exactly similar in every detail of posture and dress, with the same long robe with high waist and belt ending in long pendant ribbons, the scarf draping the shoulders and falling under the arms, the hands clasped inside the sleeve in an attitude of deference, and

¹ J. J. M. de Groot, *The Religious System of China*, vol. ii, p. 696. ² *Ibid.*, p. 809.

the same peaked head-dress ; and to complete the parallel there is pigmentation—green, red, and white—of the surface. It was moulded in two sections and vertical seams are visible on the sides.

Height 8.3 inches.

R. L. H.

8. A T'ANG SILVER HOARD.

IT can hardly be doubted that the Chinese of the T'ang dynasty (A.D. 618-906) were the most cultured people of their age. Their literature, painting, and sculpture reached a standard rarely equalled in China and not often surpassed in any other land ; and we are gradually learning that in the minor arts as well the T'ang craftsmen were masters of their trade. We have convincing proof of this in the abundant tomb pottery, in the rarer bronzes and jades, in the miscellaneous objects found by Sir Aurel Stein in Central Asia, and more especially in the wonderful collection of eighth-century art in the Shoso-in, at Nara, Japan.

We were, then, quite prepared to find that the gold- and silver-smiths' work of the period was of superior quality both in workmanship and design. Indeed we had already seen a few small pieces of exquisitely wrought T'ang silver, but the T'ang gold and silver work was bound to be rare for reasons given in the preceding note on a T'ang silver figure. No hoard of Traprain dimensions has been found as yet, and it is doubtful if there is any group of T'ang silver outside Nara which is comparable in importance with the fifteen vessels recently bought by the British Museum, with help from a number of generous contributors.

These fifteen vessels are stated to have been found in a tomb in the Pei Huang Shan, near Hsi-an Fu, Shensi. Such at least is the account given by the vendors ;¹ and it is difficult at this distance to confirm it. But that they all belong to one burial was self-evident from the surface incrustations, which were obviously of the same nature in each piece. These incrustations have now been cleaned off in the chemical laboratory from all but one object, which remains as a record of the condition of the silver when acquired ; and in the cleaning process many details of decoration previously invisible have emerged with perfect clearness. The gain has been incalculable.

¹ Catalogue of Ancient Chinese Bronzes, &c., Exhibition, December 1925. Yamana & Co., Ltd.

Six plain lobed pieces (not figured here) appear to belong to one service, and perhaps the wine ewer goes with them. An inscription incised on the foot of one of them states that it was 'made to the order of the great officer (*T'a Fu*) Wang in the fourth year of Ch'ien Fu. Weight (according to the standard of) the Public Office of the Municipality: 2 taels $\frac{1}{2}$ candareen.'¹ The date corresponds to A.D. 877.

Of the other and more ornamental specimens the oblong dish and the bottle-shaped vase (Plates VII a, VIII b) are decorated with the same central design, in which a dismounted horseman is seen approaching a man fishing in a river. This apparently represents the story of the virtuous sage, Chiang Tzū-ya, whom the Emperor Hsi Po, founder of the Chou dynasty, discovered fishing and called away to be his adviser. He is the hero of many legendary stories.²

Both these pieces are remarkable for their form and workmanship. The bottle is of the kind which one sees in the hand of sculptured stone figures of the Sui and T'ang dynasties and which also appears in T'ang pottery. The whole surface is lightly gilt and there is heavier gilding on the incised designs to give them prominence. On the shoulder is a band of repoussé ornament, flying birds and budding sprays, relieved on a finely pounced ground which reflects the light like satin.

The dish is gilt only on the reliefs and on the main features of the engraved design, of which the ground is stamped all over with tiny circles: a similar 'fish-roe' diaper³ forms the ground for the repoussé scrolls on the rim. The border of the central design with oblique petals which look like gadroons, the ogee frame of

¹ 乾符四年王大夫置

造

鎮司公廩重二兩半分

translated by Dr. Lionel Giles. As to the weight of this piece in modern times, it is 2.73 oz. 2 taels $\frac{1}{2}$ candareen would equal to-day 2.673 oz. av. according to the modern Treaty weights; but both weights and measures have always varied in China, both in periods and localities.

² See W. F. Meyers, *Chinese Reader's Manual*.

³ A silver arrow-vase in the Shoso-in has engraved figure subjects and a groundwork of fish-roe diaper similarly stamped: see *Tōyō Shukō*, Fig. 74. A gold vessel in the same treasury similarly diapered is illustrated, *ibid.*, Fig. 170.

the rim and its inner border of pearl pattern combine to give this piece a curiously European appearance.

The other dish of similar form (Plate VII b) has foliage scrolls and parrot-like birds engraved in the centre and repoussé scrolls with birds on the rim, the ground throughout being stamped with fish-roe diaper. In this case there is no gilding. On the bottom is scratched the name Wang Ts'ung-yo,¹ which only appeared after cleaning. It seems likely that this gives the personal name of the Ta Fu of the previous inscription.

The vase with foliate lip (Plate VIII a) is decorated only on the body, where there is a band of the twelve Zodiac animals delicately engraved between two incised wreaths. It will be noted that the dragon has only two claws on each foot, and that he is spouting a stream of water from his mouth as becomes the bringer of rain. The gilding is similar to that on the bottle.

The beautiful six-foil bowl (Plate IX b) has a repoussé design on the bottom similar in many details to that on the rim of VII a but with the parrot-like birds of VII b among the scrolls; on the sides are engraved sprays and a border of halved blossoms on a fish-roe ground.

The oblong quatrefoil cup (Plate IX a) has a rather complex form not unknown in T'ang ceramics.² The ornament framed by raised borders is stamped and incised as on the dishes, and there is a repoussé rosette in the centre: on the end lobes are two *ju-i*-shaped panels, in one of which is a figure striding through a landscape with a bundle of faggots on his back—probably Chu Mai-ch'ên, the wood-cutter, who became minister; and in the other is the same figure arguing with his wife. Here as on VII a and VIII b there are oblong cartouches beside the figures, evidently intended for names but left blank. The design on the bottom inside suggests a large lotus leaf with edges curled over. It is utilized again to ornament the foot. The principal parts of the design are gilt.

On the lid of the round box (Plate X b) are repoussé lions and phoenixes, the ground covered with an engraved pattern of

¹ 王從約

² Catalogue of the Eumorfopoulos Collection, vol. i, p. 393. A plain silver cup of the same form in the Shoso-in is figured in *Toyei Shuko*, Fig. 172.

phoenix tail feathers. The small round bowl (Plate X'a) has a narrow concave base and the sides carefully worked in a basket pattern which is carried out in the border of the rim. Cups of this corn-measure form and design are known in Sung porcelain.

The ewer (Plate XI), too, is of a form seen in the ceramic wares. The flat scroll handle ends in a palmette and at the base of the octagonal spout is a rosette-shaped pad. The lid is secured to the handle by an ingenious sliding attachment.

R. L. H.

9. FRANÇOIS JANINET (1752-1813).

LA FOLIE, after J. H. Fragonard. Colour print from several plates. Plate, $11\frac{1}{2}$ by $8\frac{1}{8}$ inches; subject (oval) $8\frac{1}{4}$ by 7 inches. Purchased, December 1925, with the companion print, *L'Amour*.

These two engravings, rendering as they do with unrivalled skill the light and airy touch of Fragonard, are among the very finest examples of French colour-printing in the hands of one of its greatest masters. The only engraver who can be called a rival of Janinet is Debucourt, who was a greater artist in that he himself designed as well as engraved the best of his plates, but as a technician cannot be said to rank above Janinet. The process employed by the French engravers in colour of this period was much more elaborate and scientific than that used by their contemporaries in England, who left to the printer the task of applying the local colours (*à la poupée*) to the single plate, which needed to be painted up afresh with coloured inks in every interval between the pulling of two impressions. In France, on the other hand, after the whole composition with its shadows had been engraved on a single plate, other plates were engraved to correspond to every colour that had to be used in reproducing the original, except when a tint like green could be obtained by a mixture of the colours printed from the blue and yellow plates. By the care employed to secure the perfect register of the several plates, nothing was left to chance, and a perfectly even *tirage* of many impressions could be secured.

These two engravings were published in 1777, the companion print (*L'Amour*) to that here reproduced being actually dated. This impression of *La Folie* bears Janinet's autograph signature on the back.

The collection of French eighteenth-century engravings in the Department is very incomplete, but every possible advantage has recently been taken of opportunities to add to it. A complete set of the famous *Monument du Costume*, after Freudeberg and Moreau le Jeune, and numerous single specimens both of line engravings and colour prints of the same period, have been secured within the last few months.

C. D.

10. ALEXANDRE - GABRIEL DECAMPS (1803-60). A SOUTHERN LANDSCAPE.

CHARCOAL, water-colours, and body-colours. Signed 'D.C.' 9 $\frac{7}{8}$ by 16 $\frac{1}{2}$ inches. Purchased in January 1926 by aid of the H. L. Florence Fund (bequeathed to the Museum in 1916).

A very fine example of the landscape style of a painter of the Romantic period, who was chiefly famous, since his first journey to Asia Minor in 1827, for his pictures and drawings of Oriental subjects. Decamps is very well represented in the Wallace Collection, which contains no less than twenty-eight examples of his work. In the Department of Prints and Drawings he has hitherto been represented only by a few small drawings of women, children, and animals, and by a fairly good collection of his original lithographs. This drawing has been described, erroneously, as a study for Decamps' large picture in the Louvre, 'Marius defeating the Cimbri near Aix in Provence', which was exhibited in the Salon of 1834. While it differs in every detail of the actual composition from this picture, for which there is a study in charcoal in the Musée Bonnat at Bayonne, the drawing offers so much resemblance in proportions, subject (apart from the figures), and above all in its rich, though sombre, colour and stormy sky, to the picture in the Louvre, that it may very well be a first idea for the landscape setting of the 'Defeat of the Cimbri', and may date from Decamps' journey to Provence and Italy in 1832-3.

C. D.

11. THE SEAGER BEQUEST OF COINS.

THE collection bequeathed by Mr. Richard Berry Seager to the British Museum, though covering the whole field of ancient numismatics, is especially remarkable for the Cretan coins,

obtained chiefly in the island in which he had done so much work as an excavator. The acquisition greatly strengthens the Museum series, adding many varieties and thus contributing to the formation of sequences and the chronological classification of the very difficult Cretan coinage. But it also contains a number of pieces of outstanding interest, of which the most important is perhaps a unique and hitherto unrecorded stater of Sybrita (Plate XIV, no. 1). Nothing earlier than the fourth century from this mint has hitherto been known; the style of the new coin dates it about 420 B.C. It shows a seated Hermes—the slight foreshortening is quite in the Cretan style—and a winged hippocamp, a marine type which indicates that Sybrita, lying though it did in the mountains, must about this time have extended its territory to the sea. Such an extension, carrying with it increased commercial activity, would in itself account for the initiation of a coinage. Incidentally the name is written with a *p* instead of a *b*, a form for which there is no other authority, but which suggests connexion with the mythical youth *Siproites*. Another unique Cretan coin is a silver stater of the town of Arcadia, of which only smaller denominations have hitherto been recorded (no. 2). The head of Zeus Ammon possibly points to Cyrenaica, Cretan relations with which are occasionally reflected in the style or types of the coinage of the island. Another unique stater (no. 3), with the obverse type of Europa riding on the bull, and a head of Hermes on the reverse, has a baffling inscription; owing to an older coin having been used as a blank, the letters are confused, but the mint of Phaestus seems to be indicated rather than Gortyna. Both cities used these types. Other staters from the Seager collection, though they contribute nothing new to our stock of knowledge, add to the number of rarities in the Museum series; such are the stater of Chersonesus with the head of Artemis or Britomartis and seated Apollo (no. 4); that of Olus with the head of the same goddess and a seated Zeus copied from the coinage of Alexander (no. 5); those of Cydonia, with the heads of Maenads, one (signed by the engraver Neuantos) with Kydon stringing his bow on the reverse (no. 6), the other with the same founder-hero as an infant suckled by a bitch (no. 7).

G. F. H.

12. PROTESILAOS AT SCIONE.

ONE version of the legend of the hero Protesilaos, preserved by the mythographer Conon, records that on his return from Troy, with Priam's sister Aethilla as a prisoner on board, he landed on the coast of Pallene between Scione and Mende. While he and the men went inland to find water, Aethilla persuaded the other women to burn the ships. Thus Protesilaos, unable to get away, stayed and founded Scione. Of the rare tetradrachm, dating from about 480 B.C., which has been recently acquired (Plate XIV, no. 8), some three other specimens appear to be known. But the inscription which takes the place of supports to the crest of the helmet, running from right to left between crest and bowl, even if its presence was suspected, had not been correctly read until the present specimen was cleaned. It gives the name Protesilas, retrograde. On the reverse is the stern of his ship; certain unusual features, such as the spear erect on deck, suggests that what is represented is not an ordinary ship but some monument of the hero. At his shrine at Elaeus in the Thracian Chersonese he was represented standing on the prow of his vessel. Incidentally, the decipherment of the inscription definitely disposes of the attempt made by Svoronos to attribute these coins to Cius in Bithynia.

G. F. H.

13. TACHOS, KING OF EGYPT.

BY the generosity of a friend of the Museum, the apparently unique gold stater illustrated in Plate XIV, no. 9, was recently secured, and takes its place as the earliest coin, properly speaking, to which a definite Egyptian attribution can be assigned. It was, it is reported, found at Memphis, and it is a fairly close imitation of the types of the Athenian silver (not gold) coins circulating in Egypt (as we know from various finds) in the fourth century. But on the reverse, where the owl should be accompanied by an olive-spray and the abbreviated name of Athens (ΑΘΕ), we have an Egyptian papyrus-plant and the letters ΤΑΩ (the genitive of the name Ταῶς). The weight is not that of an Attic gold coin, but corresponds to that of the Persian gold daric, the dominating gold currency of the time. The name is certainly that of the

Egyptian Pharaoh, whose name is sometimes written as above, sometimes as Ταχώς. In the revolt of the Satraps against the Great King in 361 B.C. he played a somewhat unfortunate part, which need not here be described. But it is known that his troops consisted largely of Greek mercenaries under the Athenian Chabrias and the Spartan Agesilaos, and there can be no doubt that in this coin we have a relic of the money which he struck to pay these men. One of these coins would have been the ordinary soldier's pay for a month.

G. F. H.

14. A SARUM BOOK OF HOURS OF 1494.

THE Department of Printed Books acquired, early this year, what appears to be the only known copy of the book of Hours for Sarum use printed by Philippe Pigouchet at Paris in 1494 for the Rouen bookseller Jean Richard. This is the earliest foreign-printed edition that survives in more than a few fragments, and is possibly the earliest French-printed edition on record. Pigouchet printed at least four other editions in the remaining years of the century, but is not otherwise known to have worked for Jean Richard; the latter, however, commissioned various works for the English market from other printers at Paris and Rouen.

The present book, which is on vellum, presumably comprised when perfect 136 leaves (sig. A—R^s); but now lacks the first quire, which would contain part of the calendar, an almanac, and no doubt a title. Each type-page (26 lines, 58 mm. broad) is enclosed in woodcut borders in Pigouchet's usual style; and there are sixteen larger and many smaller cuts, carefully coloured. Prayers in English occur here and there; but, as is so often the case, these have suffered at the hands of compositors ignorant of the language. The type used is No. 3 of Proctor's list, with a small quantity of No. 2. On a fly-leaf of this copy is the manuscript note of ownership: 'Liber Johñis Georgii Armigeri. 1495. de Cirencestr. et Bawdington.'

The Department has also recently acquired two very rare English poems: the first edition (1726) of Swift's 'Cadenus and Vanessa', and Dryden's poetic address 'To my Lord Chancellor' (1662), which is by far the scarcest of that poet's early pieces. R. F. S.

ACQUISITIONS OF THE DEPARTMENT OF PRINTS AND DRAWINGS

A PARCEL of German woodcuts presented on the last day of 1925 contained, in addition to many illustrations from fifteenth-century books and a fine ornamental composition by H. S. Beham (a panel with a shield supported by tritons, Pauli 1348), the *St. James the Less* from an exceedingly rare set of Apostles, of which the Department possessed hitherto only one specimen. These Apostles, large figures with a white background, unsigned, are attributed doubtfully to Balding in the catalogue of his work in Meyer's *Künstlerlexikon*, and are to be found at Basel, Berlin, and Carlsruhe. Their authorship is a problem which has yet to be solved.

The acquisitions of the first quarter of 1926 have been mainly of modern art, including a complete set of etchings by Queen Victoria and Prince Albert, the gift of H.M. the King; two drawings, fourteen etchings, and ten lithographs by Francis Sydney Unwin (d. 1925), bequeathed by the artist; and a large gift of modern prints and drawings, both British and foreign, presented by the Contemporary Art Society. The drawings include examples of Picasso, Ricketts, Neville Lewis, Rodney Burn, and Clara Klinghoffer. Among the prints, fifty-five in number, are fine etchings by Besnard ('*Dans les Cendres*'), Coussens, Bauer, Austin, and Griggs; lithographs by Baltus, Belleruche, Blampied, Matisse, and Van Hoytema; colour-prints by several British and foreign artists; and many examples of modern woodcuts of the British, French, Italian, and Scandinavian schools. This is the fourth gift made by the Contemporary Art Society since a special Print Fund was founded as a branch of the Society's activities in 1919.

Other gifts of modern work include book-plates by J. F. Badeley; groups of etchings by A. Briscoe, I. Macnab, and Malcolm Osborne, R.A.; two engravings by J. E. Laboureux; colour-prints by Miss E. York Brunton and E. A. Verpilleux; a lithograph by

Maurice de Vlaminck ; and two lithographs by John Sargent, R.A., of which only two impressions exist.

A special feature in that section of the exhibition recently arranged which contains new acquisitions is the first collective exhibition of the French drawings purchased since 1919 by aid of the H. L. Florence Fund. It includes drawings by a large variety of old and modern masters from Le Sueur and Nanteuil to Degas, Seurat, and Vallotton.

C. D.

RECENT PUBLICATIONS

THE new edition of THE TREASURE OF THE OXUS (price £1 15s.) is very much more than a re-issue of the original publication, which appeared in 1905. The first edition, in addition to the catalogue of the objects comprising the Treasure, included descriptions of examples of Sassanian and other allied metal-work, which, like the Treasure itself, had become the property of the Trustees through the liberality of Sir A. W. Franks. This section has now been extended by the addition of descriptions and photographs of objects of the same class acquired since 1905, some of which are of considerable importance. In addition, Mr. O. M. Dalton, the original author, has completely rewritten his introduction (extending to 76 pages) in the light of the fullest knowledge now obtainable. It includes a history of the Treasure (found in uncertain circumstances in 1877, looted by robbers on its way from Kabul to Peshawar, recovered for the most part by the energy of a British political officer, Capt. F. C. Burton, sold, after a residence at Rawalpindi during which the activity of imitators was at work, to General Sir Alexander Cunningham, and finally bought by Sir Wollaston Franks), a full discussion of the art of the Achaemenid period to which it belongs, and of the Scytho-Siberian objects associated with it, and a survey of the metal-work of all the vast area stretching from the Caucasus to the Indus, and covering five centuries on either side of the Christian era, which are connected with the names of Bactria, Gandhara, the Punjab, and the Parthian and Sassanian kingdoms. The interest of the survey stretches even further, for it is now clear that the Scytho-Sarmatian art was in touch not only with Achae-

menid Persia on one side but with Teutonic Europe on the other. Recent acquisitions by the Museum strikingly illustrate the connexion between Sarmatian and Anglo-Saxon art in the sphere of metal-work.

THE CATALOGUE OF IRISH MANUSCRIPTS IN THE BRITISH MUSEUM (2 vols., price £2 each) has had a long drawn out and rather melancholy history. It was begun just forty years ago by Standish Hayes O'Grady, who completed the greater part of one volume by 1892. These sheets have long been available for the use of students, and some libraries have sets of them. O'Grady unfortunately was unable to continue his task ; attempts to secure a successor to him failed for various reasons, and it was not until the Museum obtained a Celtic scholar of its own, in the person of Mr. Robin Flower, that it was possible to resume the interrupted work. The war delayed matters still further, but at last two volumes have now appeared. The first (except a few pages, which can be obtained on application by those who possess the sheets already issued) is the work of O'Grady, the second is by Mr. Flower. The two between them give full descriptions, classified according to subjects, of all the Irish MSS. in the Museum. A third volume will contain a general introduction and the index.

THE new edition of the CATALOGUE OF ENGRAVED GEMS (price £2 10s.), by Mr. H. B. Walters, replaces the original Catalogue of 1888 by Mr. A. H. Smith, and is based largely on materials collected by Mr. Smith himself before his retirement. Egyptian and Oriental gems from Greek sites are included. The volume deals not only with the gems in the Department of Greek and Roman Antiquities, but also with those which, either as having been found in Britain or as being set in medieval rings or for other reasons, have their home in other departments. There are forty-four plates, representing about 1,800 gems, from the Middle Minoan period to the Roman empire, including one page of Babylonian and Hittite cylinders from Cyprus.

OTHER publications include a new edition of the STONE AGE GUIDE, revised and enlarged by Mr. R. A. Smith, and with thirty-two additional illustrations ; and a Guide to the drawings

of Claude Lorrain, now on exhibition in the Department of Prints and Drawings, with a complete list, by Mr. A. M. Hind, of the drawings of Claude in the department.

REPRODUCTIONS issued during the first quarter of the year include two large reproductions in colour of Chinese paintings (25 by 20 inches), price 5s. each, namely, the Fairy Lao Yu with a Phoenix, by Wu Wei (1458-1508), and a Portrait of a Lady, by Hsu Fang (1621-94); two sets each of six coloured postcards, of the new enlarged regulation size, dealing respectively with Turkish Pottery and Wedgwood Jasper ware, price 1s. each; one set of 15 monochrome postcards illustrating Early Clocks, price 1s.; and reproductions of the Socrates statuette in three styles, viz. full-size photogravure, price 5s., medium size (12 by 10 inches), uniform with *Marbles and Bronzes*, price 6d., and postcard size, price 1d.

AN EXHIBITION OF FINE MODERN PRINTING

AN exhibition of Twentieth-century English Printing has been arranged in the King's Library, the exhibits being chosen as far as possible to illustrate variety in typographical work and to constitute a representative selection from the work of different presses. As only a limited number can be shown at a time, it is proposed to vary the selection occasionally as opportunity offers.

The exhibition begins with William Morris's *Hopes and Fears for Art*, reprinted in 1902 at the Chiswick Press with the 'Golden Type' designed by Morris for the Kelmscott Press—thus connecting modern typographical work with the man responsible for the revival of fine printing. With this are exhibited two volumes of the Bible printed by T. J. Cobden-Sanderson and Emery Walker at the Doves Press in 1905-6 (showing the printing of the Old Testament as a connected narrative and the Psalms as poems), and a Bible issued by the Nonesuch Press in 1925.

The subsequent exhibits illustrate the following classes and varieties of typographical work:

1. Books for public and private devotion, including two fine Church of England Service Books by the Oxford University Press,

and products (including specimens of the printing of Gregorian Music) of the St. Dominic Press, Ditchling, the Arden Press, Letchworth, and the Cambridge University Press.

2. Specimens of the work of different presses, both private, such as the Ashendene Press (whose Boccaccio and Spenser are shown), the Daniel Press, the Gregynog Press, and others, and commercial presses such as the University Presses, the Chiswick, Shakespeare Head, Nonesuch, Riccardi, Dolphin, Pelican Presses, &c., and the L.C.C. Central School of Arts and Crafts.

3. Specimens of 'type facsimile reprints', i.e. reproductions of old books in the style or types of the period, in which the Oxford University Press has recently been active.

4. Books illustrating methods of dealing with typographical difficulties such as complicated type-setting and arrangement; and one or two well-printed books produced at economic prices.

5. Books in non-Roman types, such as cursive or italic, 'humanistic', and Greek types.

6. Specimens of book-decoration illustrating the revival of wood-cut and copperplate engraving. Among these are products of the Shakespeare Head Press, the Chiswick Press (Burne-Jones), the Stanton Press (R. S. and E. Lambert), the Golden Cockerel Press (R. Gibbings and S. Gooden), the Curwen Press (Lovat Fraser), the Gregynog Press (R. A. Maynard and H. W. Bray), the Glasgow University Press (Bold), and the Nonesuch Press (Paul Nash).

SUMMER EXHIBITION OF CHINESE PAINTINGS

THE Exhibition was opened on May 18. It consists mainly of Chinese Paintings and (in the floor-cases) Japanese screens. The intention has been to show examples of Chinese painting which have been acquired in the last few years or not exhibited before, supplemented by pictures which have already proved favourites with the public. Of the recently acquired Chinese pictures thirteen are from the William Bateson collection and were presented by Mrs. Bateson in April. (An account of the Bateson gift to the Museum will appear in the next number of the *QUARTERLY*.) The series includes a painting of 'Lichees, Birds, and

Flowers' (sixteenth or seventeenth century), masterly in grasp of plant-structure and admirable in design; some good examples of the more modern Chinese portraiture; a 'Madonna and Child', interesting for its Oriental conception of a Christian theme; 'Magpies on Willow', attributed to Lin Liang (fifteenth century), and another good example of ink-painting, a landscape in Sung style; 'Horses', attributed to Chao Mêng-fu; and a version, signed Ch'iu Ying (sixteenth century) of the traditional subject, 'Demons attacking the Bowl in which Buddha had imprisoned the Demon-Mother's favourite Child'.

Among the other exhibits attention may be called to a thirteenth-century picture of 'Demons attacking the Bowl', from which the design of the version in the Bateson collection is derived. This is an important document for students, delicate in style and finely coloured. It was acquired last year. Another interesting recent purchase, now first shown, is a half-length portrait of a man, of the latter part of the Ming dynasty; a distinguished work, in reticent colour. Near this hangs a delightful example of the genre-painting of the late seventeenth century by Yü Chih-ting, 'A Maid bringing a candle to her Mistress'. This was given by Mr. Eumorfopoulos. A fragment of fresco, a 'Warrior on Horseback', probably fourteenth century, was bought last year. Other acquisitions that may be mentioned are a landscape painted with the finger-tip, by Chu Lan-han (early eighteenth century), who was famous for his pictures in this peculiar style of painting; a long roll, representing the Emperor Ch'ien Lung hunting, by Yang Chin; and an album of landscapes drawn with a 'fire-brush' or heated stylus on paper, by Wu Li, known as Father Acunha after his conversion to Christianity.

With the Japanese screens are shown two paintings given by Mrs. Bateson; 'A Thistle' by Sôtatsu, and 'Quail and Millet' by Mitsuôki. Two superb prints by Utamaro from the Bateson collection—half-lengths of women, on mica ground, dating from about 1793—and an attractive Tosa School painting illustrating a scene from 'Genji' or some other of the old romances, from the same collection, are also shown.

The remainder of the exhibition consists of a selection from the smaller pictures and drawings in the Stein collection, all of the

ninth or tenth century, including some that have not been shown before ; two large paintings of the Mogul School from the famous MS. of the Romance of Hamzah (about A.D. 1556), many pictures from which are in the Victoria and Albert Museum (these two have been transferred from the Dept. of Oriental MSS.) ; a selection of Indian drawings and miniatures, all of the Rajput School, the most important of which were purchased last year with the collection of Mr. Charles Rutherston ; and the large Mogul painting, unique in its scale, ' Princes of the House of Timur ', which has not been shown for some years.

LANTERN SLIDES

FOUR sets of lantern-slides have recently been added to the twenty previously existing sets, available for loan to properly qualified applicants. Set XXI is a series of ninety-three slides, illustrating Forms of Books and Writing Materials. They are classified as follows :

A. Primitive forms of writing without alphabets.

B. Writing by means of incision or impression :

- | | | |
|--------------------------|-------------|------------|
| (i) Stone | (iii) Wood | (v) Wax |
| (ii) Clay or terra-cotta | (iv) Metals | (vi) Bone. |

C. Forms involving the application of ink to a surface not incised :

- | | | |
|---------------|--------------------------|------------------------|
| (i) Papyrus | (iv) Wood | (vii) Paper |
| (ii) Stone | (v) Bone | (viii) Leaves or bark. |
| (iii) Pottery | (vi) Parchment or vellum | |

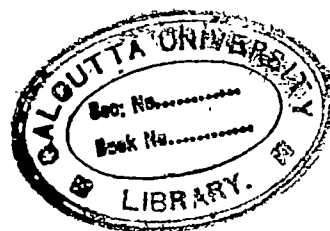
D. Writing implements, pictures of scribes, &c. (Western).

E. Chinese writing apparatus.

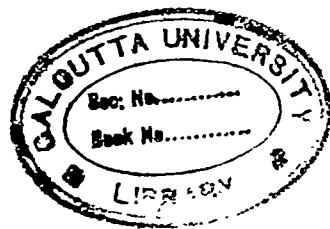
Set XXII consists of thirty-nine slides illustrating the manners and customs of mediaeval life, including country life and travel, mediaeval towns and houses, domestic life, and various occupations. The pictures are taken from mediaeval manuscripts, especially the Louterell Psalter and the Smithfield Decretals (Royal MS. 10 E. iv). A second series is in contemplation.

Set XXIII (fifty slides) illustrates Roman Britain, and Set XXIV (fifty slides) the Stone Age in England. They have as their text-books, in which fuller information may be found with regard to the subjects in general and to the objects illustrated, the official Guide-books on these branches of archaeology.

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15. AN ENAMELLED GOLD RELIQUARY OF THE TWELFTH CENTURY.¹

 THE portable gold reliquary with subjects and inscriptions in cloisonné enamel (Plate XVI) is a remarkable example of such work in the Byzantine style ; the exceptional form, the admirable quality of the enamel, and the inscriptions which it bears combine to make this object an acquisition of peculiar importance.

The finest enamel is seen upon the back, which has a bust of St. George holding a sword, the letters of his name appearing in the field on either side. Round the border is the iambic verse :

ΑΙΤΕῖ CE ΘΕΡΜΟΝ ΦΡΟΥΡΟΝ ΕΝ ΜΑΧΑΙC ΕΧΕΙΝ

to which another verse in larger letters round the edges serves as a continuation :

ΑΙΜΑΤΙ ΤΩ CΩ ΚΑΙ ΜΥΡΩ ΚΕΧΡΙCΜΕΝΟΝ²

The opposite side of the reliquary (the real front) has been modified, probably in the seventeenth century, a plain gold half-cover with a Georgian inscription replacing an earlier half-cover, perhaps enamelled. In the middle is seen a small enamelled panel representing St. Demetrius in a long mantle, lying beneath a canopy from which a lamp is suspended ; the letters of his name appear above him. This small panel opens on a hinge, revealing another recumbent figure in a cavity, not enamelled, but embossed in gold ; the surrounding compartments are filled with relics. The Georgian inscription has been translated :³ *Saint Kethevan (the) Queen's relic : Cross : True.* St. Kethevan, Queen of Georgia, was carried off by the Persians and martyred in 1624, for refusing to adopt the Mohammedan faith. M. Takaïchvili has kindly supplied the information that when travelling in Khakertia, he received from Prince George Tchavtchavadzé, for deposit in the Museum of the Georgian Historical and Ethnographical Society, a MS. prayer-book used by the queen ; the prince stated that in his youth he had seen with this prayer-book 'a medallion of St. George', which

¹ Purchased in April 1926, with the aid of contributions from the National Art Collections Fund and from friends through the Fund.

² The verses may be translated : (*Thy servant*) *prayeth to have thee his keen defender in his battles, anointed with thy blood and with balm.*

³ By Mlle Catherine Tcherkesoff and Sir Oliver Wardrop, K.B.E.

St. Kethevan was said to have worn round her neck. M. Takaichvili thinks that the present reliquary must have been the object in question, and this seems to be the natural inference. St. Kethevan owned as a treasured possession a reliquary made some five hundred years before her time, and she may have changed, either wholly or in part, the relics which it originally contained, adding a fragment of the True Cross.

The small recumbent figure of St. Demetrius may be compared with those on seals of the Grand Masters of the Knights Hospitallers at Jerusalem, where the body of Our Lord is seen lying in a similar way with a lamp suspended above it. The representation of the saint may probably be brought into connexion with his famous tomb in the church at Salonika bearing his name. This tomb was surmounted by a magnificent ciborium enriched with precious metal, and closed by doors. St. Demetrius was said to lie within, asleep upon a couch, from which he rose to defend the city when it was endangered by external enemies or civil strife ; his *Acta* include two examples of miraculous deliverance, and in one of these there is mention of the couch within the structure. There was probably a distinction in the minds of the faithful between the saint conceived as sleeping, and as dead ; this would explain the double representation which we find in the reliquary : the enamelled figure may be supposed to show him asleep but ready to arise ; the embossed figure within the cavity, to represent his mortal remains.

The close connexion of Georgia with the Byzantine Empire in the eleventh century introduced contemporary Byzantine art into that country, and Georgian craftsmen soon rose to supreme skill in the art of enamelling ; the rich treasures in the form of enamelled objects possessed by Georgian churches and monasteries are familiar to the student from the descriptions in Kondakov's great work on Byzantine enamels. The reliquary does not belong to the earliest phase of cloisonné enamelling in Georgia, but may well be assigned to the mature period of the twelfth century. It is in the best Byzantine tradition, and brilliantly illustrates both in design and colour the mastery of their materials which the craftsmen had attained at this time.

The choice of the two great military saints, Demetrius and George, and the nature of the Greek inscriptions, suggest that the reliquary

was in the first instance worn by a soldier of high rank. (Cf. *Recueil d'études dédiées à la mémoire de N. P. Kondakov*, pp. 275 ff., Seminarium Kondakovianum, Prague, 1926.) O. M. D.

16. A CARTOON OF THE SCHOOL OF RAPHAEL.

PART of a cartoon for the 'Madonna del Divino Amore' (Plate XVII). Black chalk, 28 × 23 inches. The cartoon, from the collections of William Russell (1800-84) and John Annan Bryce, M.P. (1844-1923), is mentioned in Waagen's *Art Treasures*, iv, p. 187, and is perhaps identical with one which belonged to Samuel Rogers (lot 953 in his sale, 1856) and was exhibited by him in 1848 at the British Institution, but the descriptions given on those occasions were too vague for this to be established with certainty.

The drawing, though much damaged by wear and tear, is of fine quality and has escaped restoration, whereas the complete cartoon, with five figures, which belongs, with the most famous version of the picture itself, to the Naples Museum, has been spoilt by extensive retouching. The complete composition contains, on the left, two additional figures, those of St. Joseph and the Infant St. John. Another cartoon of the subject hangs high up in the Gabinetto dei Disegni of the Uffizi. There are several versions of the picture, none of which is now ascribed to Raphael's own hand, and it is not surprising that there should be variants of the cartoon.

Cartoons of the Italian Renaissance are of considerable rarity, and a specimen of real excellence, like the present example, produced in all probability in Raphael's studio under his supervision, must be reckoned as a welcome accession. C. D.

17. DRAWINGS BY HOLBEIN.

TWO small drawings by Hans Holbein the Younger have been presented by the National Art-Collections Fund, aided by special contributions from Sir Otto Beit, Bart., C.M.G., and Mr. C. S. Gulbenkian. Derived from the collection of Thomas Kerrich, librarian of the University of Cambridge, they have remained unknown since his death in 1828, and have been obtained direct from his family.

The more important of these is a portrait head of a young man ($5\frac{7}{8} \times 4\frac{7}{8}$ inches), delicately drawn with the brush in Indian ink and, touched with red chalk, against a scarlet background. The eyes; nose, and lips have been finished with the pen in a manner characteristic of Holbein. The hat is of a fashion worn about 1520, and the drawing is evidently an early work of Holbein's first period at Basle. It will be reproduced by the Vasari Society.

The second drawing (Plate XVIII *a*), to which it is more difficult to assign a date or to name a parallel in Holbein's work, is a small design ($3\frac{1}{8} \times 5\frac{3}{4}$ inches) made for some decorative purpose (carving or repoussé work?), in which three scriptural subjects, Lot and his daughters, the Intoxication of Noah, and Judith and Holofernes, are shown in compartments divided by pilasters and framed in foliage, the whole being set within a frame of architectural design. The drawing has been made with the brush in Indian ink upon a dark grey ground and heightened with white. The decoration is in the taste of Holbein, and some types, notably that of Judith, are so Holbeinesque that, in my opinion, there can be little doubt that this beautifully finished little work is from the hand of the master. C. D.

18. DECADRACHM COMMEMORATING ALEXANDER'S INDIAN CAMPAIGN.

THE decadrachm recently acquired, with the help of generous contributions from Mr. S. L. Courtauld, Mr. A. H. Lloyd, and Mr. W. H. Woodward, is the second known specimen of a piece which has long been generally accepted as commemorating Alexander's expedition to the Panjab. The first specimen (Plate XVIII *b* 1), which was presented to the Museum by the late Sir Wollaston Franks in 1887, was found at Khullum, Bokhara. Though it has suffered less from circulation, it is struck so that certain important details are missing, which are visible on the new specimen (*b* 2). The following description is based on a combination of the two pieces.

Obverse. Alexander the Great on horseback, attacking with his lance a person riding on an elephant; a second person, the driver of the elephant, turns to throw a javelin at the attacker, and holds two others in reserve in his left hand. Above, the letter Ξ.

Reverse. Alexander the Great as a god ; he wears cuirass and cloak, is girt with a sword, holds in his right hand a thunderbolt, and rests with his left on a spear. On his head he wears the Persian headdress or kyrbasia, with a Greek helmet-crest between two tall plumes. A Victory flies to place a wreath on his head. Below, a monogram of BAB.

The weight of the new specimen is 39.62 grammes ; that of the old, 42.20 grammes. The deficiency in the former is no doubt chiefly due to wear. But both are intended as decadrachms of the Attic standard. The date of the issue is probably shortly after the death of Alexander ; the place, if not Babylon as the monogram on the reverse suggests, then somewhere in the Eastern Empire. The significance of the letter in the field of the obverse is not known, but such letters were used in ancient mints as marks to identify particular issues. On the specimen formerly in the Museum, it was just apparent that Alexander wore the Persian headdress ; but the crest, which resembles that on an ordinary Greek helmet, was not visible, and the great plume which adorns it and the hovering Victory about to place a wreath on the head of the victorious god were altogether off the field. The plume is interesting in view of the fact recorded by Plutarch that Alexander, at the battle of the Granicus, was conspicuous by his shield, the crest of his helmet and plumes of remarkable length and whiteness standing erect on either side of the crest. We see from the new coin that these plumes and crest, when he had won the empire of the East, were transferred from a Greek to a Persian helmet.

It does not appear from the literary sources that Alexander came into such immediate contact with Porus in the battle of the Hydaspes as is suggested on this coin. But the artist instructed to commemorate Alexander's victory could hardly, in the space at his command, have suggested it otherwise. That the figure on horseback is Alexander is clear from his headdress, which is the same as that worn by the deified king on the other side of the coin. The style of the work shows that it is from a Greek hand, and, it has been observed, from the hand of a man not familiar with elephants, since the animal's hind legs are incorrectly rendered. G. F. H.

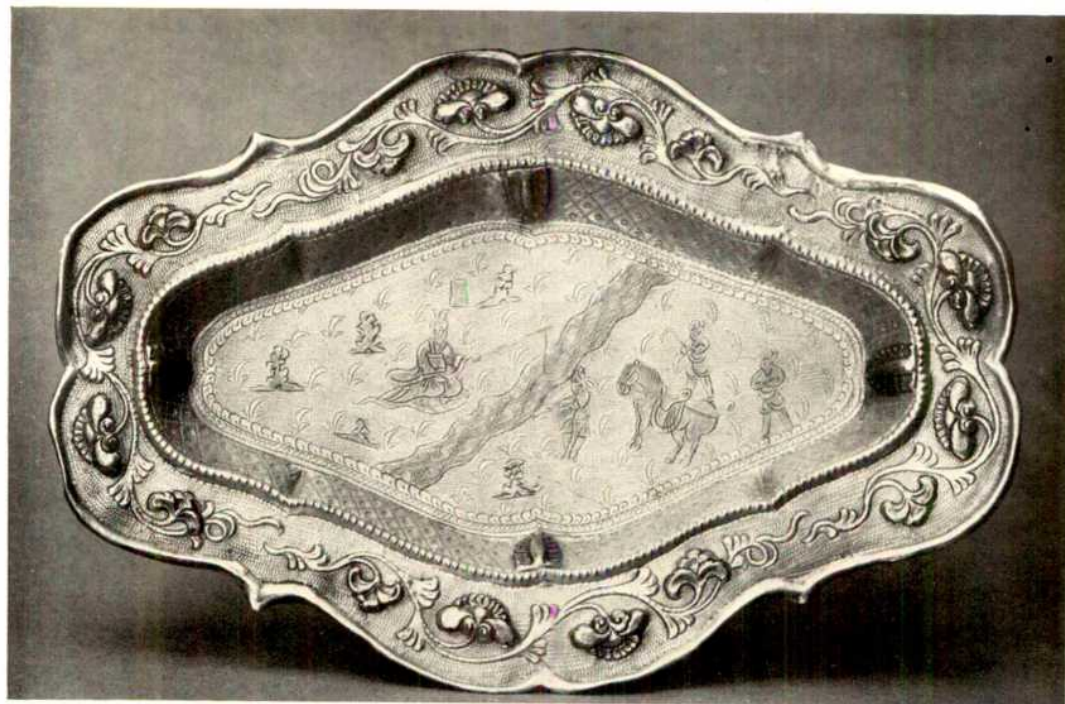
19. EARLY SUMERIAN SCULPTURE.

DURING the past season of excavation at Ur there has been obtained a number of examples of Sumerian sculpture, which may be shown in conjunction with a recent acquisition of the Department of Egyptian and Assyrian Antiquities. Some of these objects from Ur now belong to the 'Iraq Museum, Baghdad, and others remain to be divided between the British Museum and the University Museum of Pennsylvania. Earliest among the works of art here illustrated (Plate XIX, original $8\frac{7}{8}$ inches in height) is the small white marble figure of a woman, which was acquired in 1924 by the National Art-Collections Fund and given to the Museum, in which its number is now 116666. Feet and base are broken away, and the head has been knocked off and damaged but is now replaced. The figure stands in the attitude of prayer, with the right hand open and clasped in the left. The woollen garment is worn over the left shoulder and under the right arm, as was the fashion for women as long as this kind of dress was in use, whereas men often wore it as a skirt, leaving the upper part of the body bare. The eyes were inlaid with other materials (compare Plate XX *a* and especially XXI *a*), but are now lost, leaving their sockets empty, which necessarily detracts from the present appearance of the work, and the eyebrows also were originally inlaid with paste. The dressing of the hair is simple—running back in waves along the forehead, it is allowed to swell out into ample curves on either side, and is then bound by a fillet, over which the ends hang down to the nape of the neck, where they are finished with one curl outwards and upwards, a style very similar to that of Plate XX *d* below. Everything in this statuette indicates that it belongs to the end of the archaic period—the dress, with its one fringe of looped threads instead of the many which cover the whole garment in earlier examples, the fineness of the work, with its undercutting of the forearms and hands, the delicacy of the features, and the style of the hairdressing. The statuette may therefore with great probability be assigned to a time not long before Sargon of Akkad, and may thus be dated about B. C. 2700.

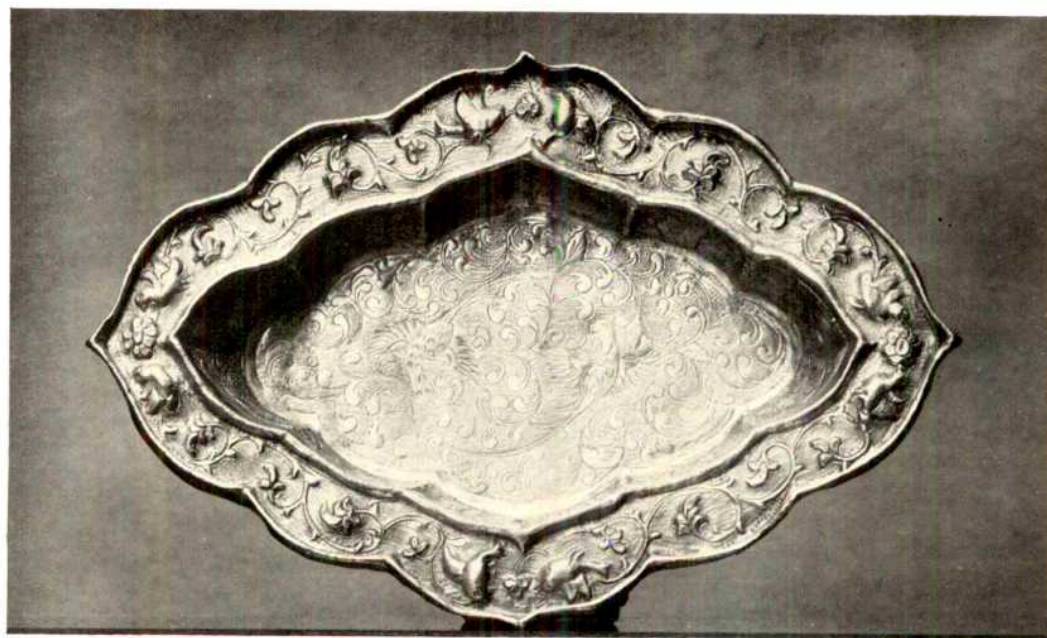
Of the three heads which are shown as Plate XX, *a*, *b*, and *c*, the last two are now in the 'Iraq Museum. They are respectively $3\frac{1}{4}$ inches, $3\frac{3}{4}$ inches, and 2 inches in height. All represent men with the hair



VI. CHINESE SILVER FIGURE
T'ang Period



a.



b.

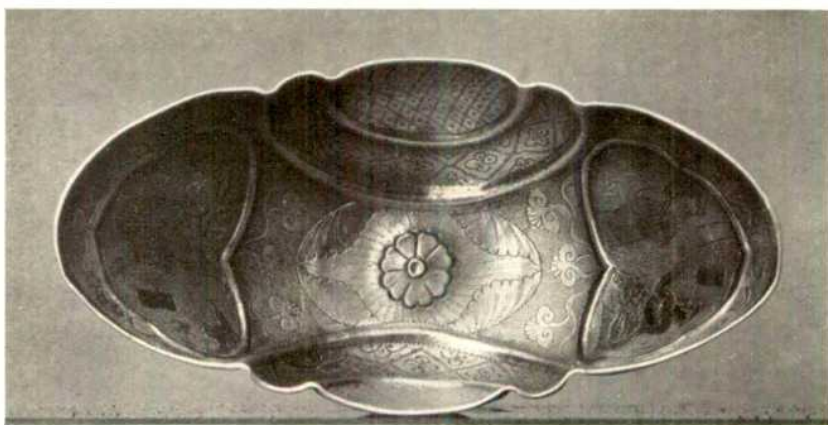
VII. A T'ANG HOARD OF SILVER



a.

b.

VIII. A T'ANG HOARD OF SILVER



a.



b.

IX. A T'ANG HOARD OF SILVER



a.



b.

X. A T'ANG HOARD OF SILVER



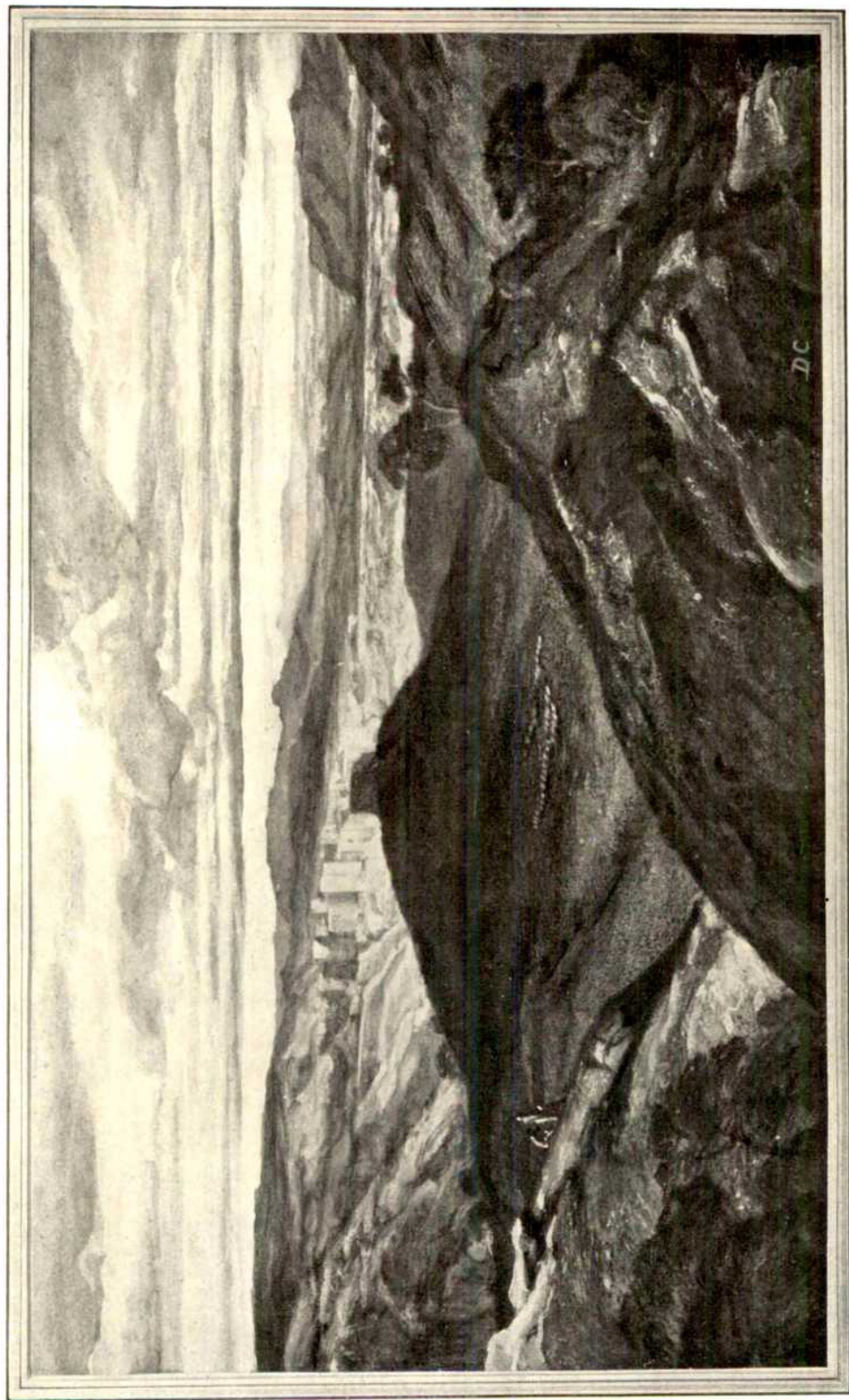
XI. A T'ANG HOARD OF SILVER



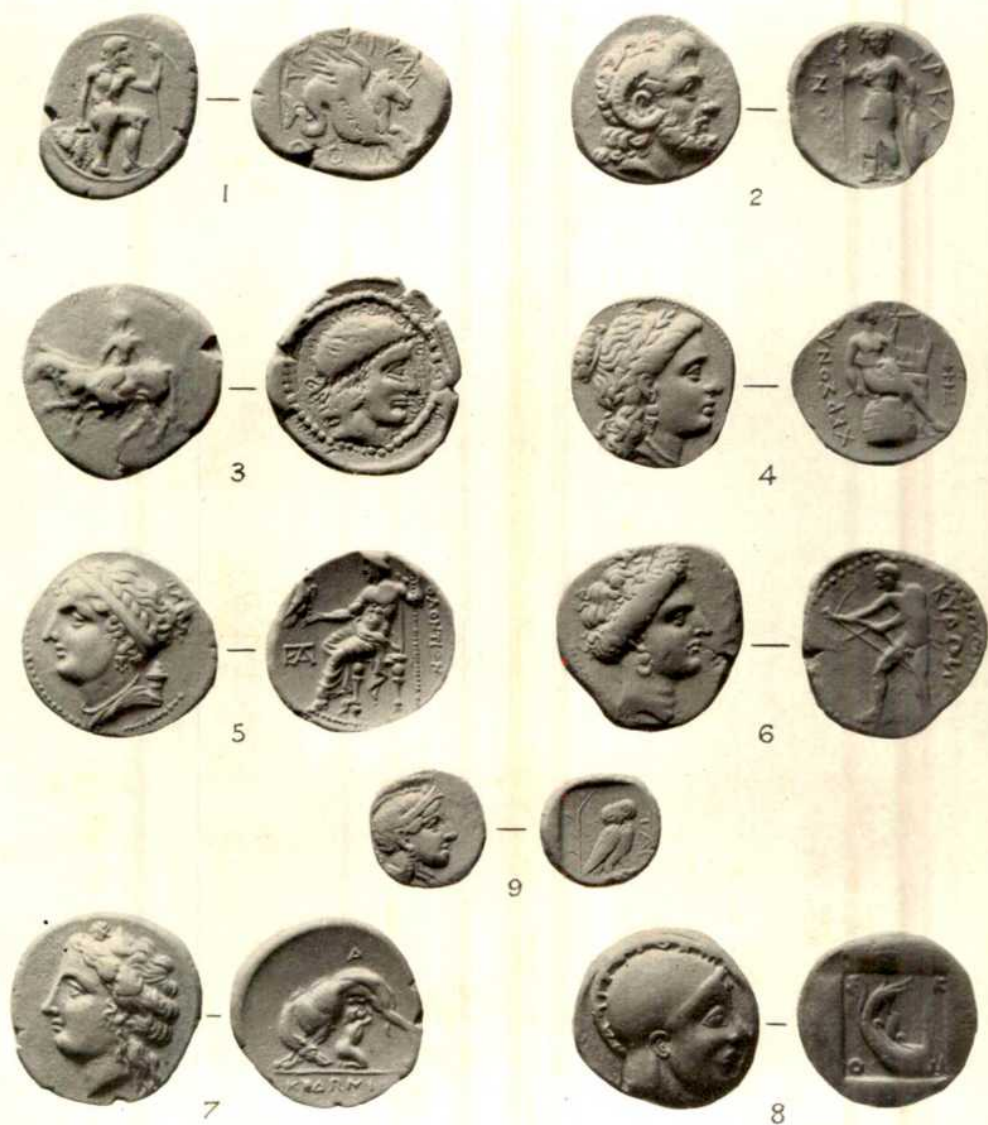
LA FOLIE

Et. Lait. chez l'Archevêque. M. de la Motte. avec du 1^{er} et chez la comtesse de la Roche. rue St. Jacques. à la Ville de Paris.

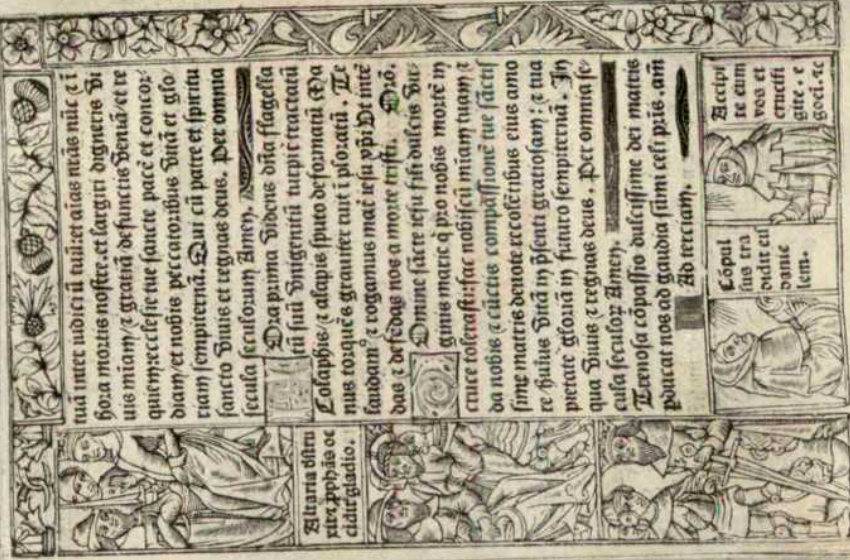
XII. LA FOLIE, by JANINET after FRAGONARD



XIII. LANDSCAPE *by* A. G. DECAMPS



XIV. GREEK COINS



tuā inter iudiciū tūllet aīas nūc et ī
hora mortis noſtre. et largiri dignetur Di
uis miām ⁊ gratiā deſunctis. Veni et re
quiem: eccleſie tue ſancte pacē et concor
diam ⁊ nobis per catozibus Virā et glo
riam ſempiternā. Qui cū patre et ſpiritu
ſancto Viuis et regnas deus. Per omnia
ſecula ſeculorum Amen.

Quia prima videns dñā flagellā
tū ſuū dñigenitū turpi cruciatū
Lolaphis ⁊ alapis ſputo deformatū. Do
nus torquē ō grauitur ruri i ploratiū. De
ſcendat ⁊ rogamus mat iēſu xpī. Ut intē
das ⁊ deſcendas nos a morte triſti. **Orō.**

Omnis ſācte iēſu fili dulcis Vir
ginis matz q̄ pro nobis morte in
cruce toleraſti: fac nobiſcū miām tuam ⁊
da nobis ⁊ cunctis compaſſionē tue ſāctis
ſime matris deuote recolectibus eius amo
re ſuius Virā in plenti gratioſam ⁊ tua
pietate gloriā in ſauro ſempiternā. In
qua Viuis ⁊ regnas deus. Per omnia ſe
cula ſeculorum Amen.

Tenosa cōpaſſio dulciſſime dei matris
ponat nos ad gaudia ſuū celi p̄is. amē

Ad ſecundam.

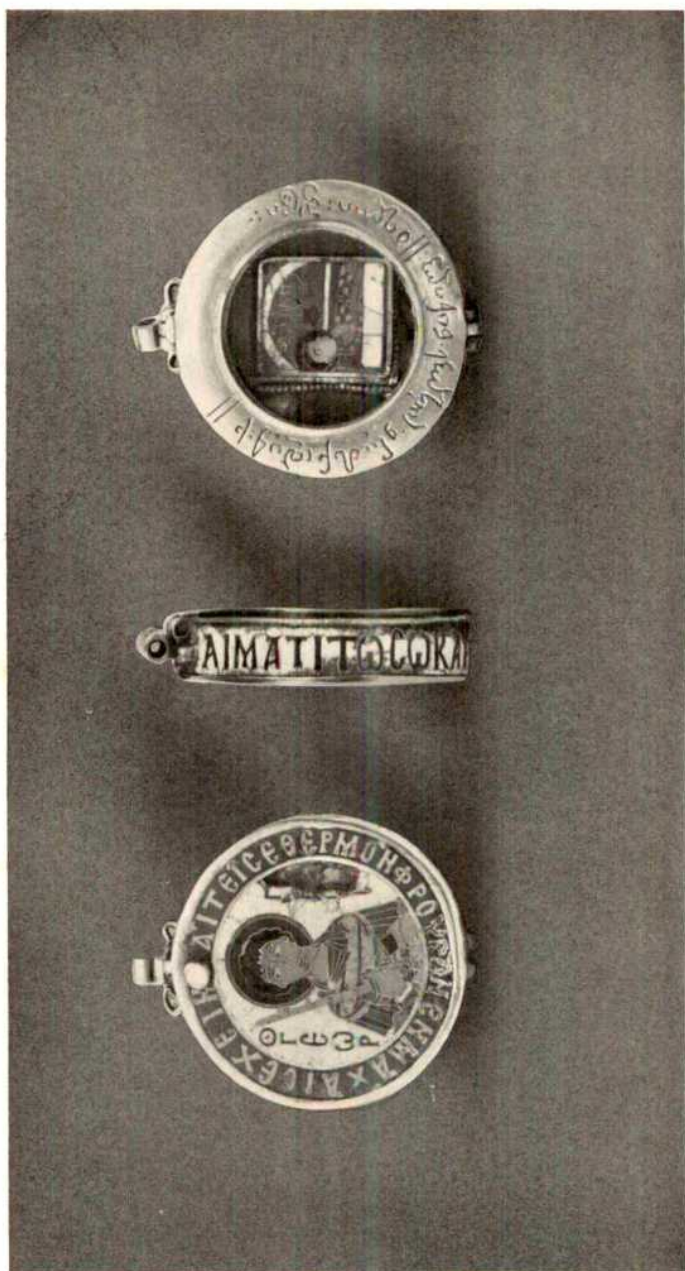


Cōpul
lus tra
didit eu
danie
lem.

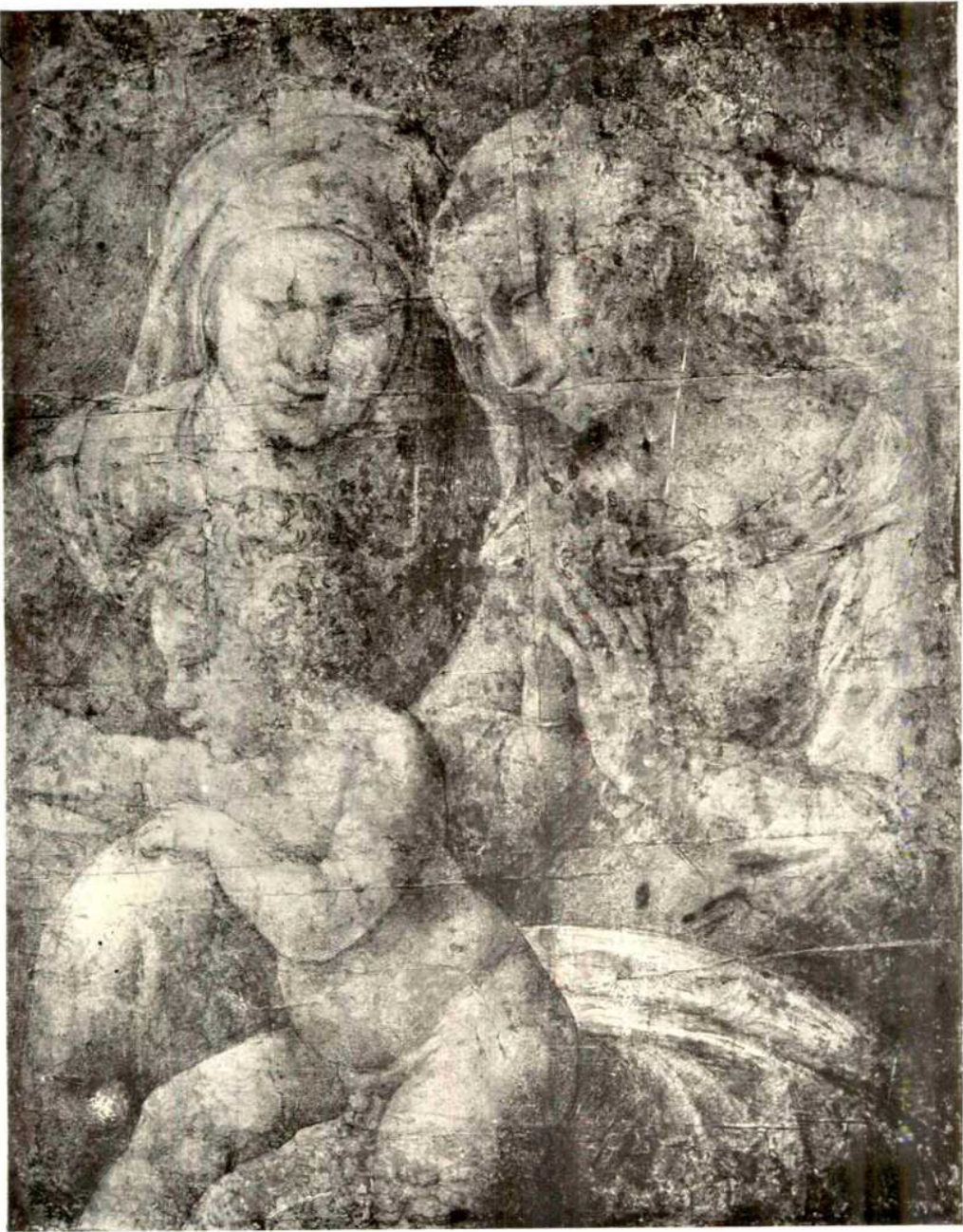
Accipi
te eum
vos et
cuncti
gate. ⁊
geci. ac



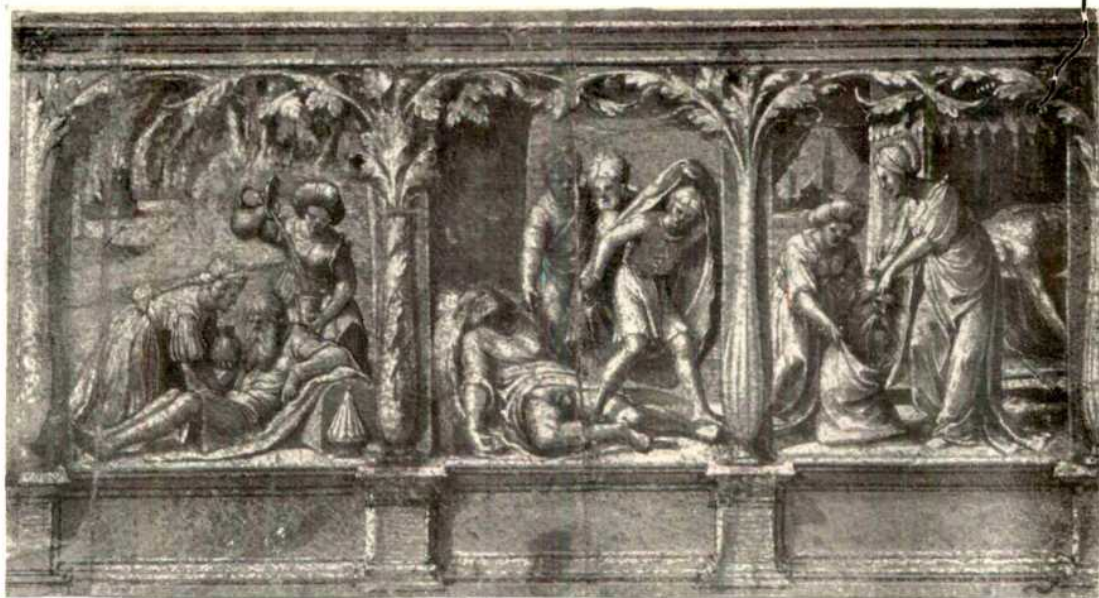
Ies in adiutorium meū inter
de. ne ad adiutandū me fe
ſtina ſoua. **Orō.**



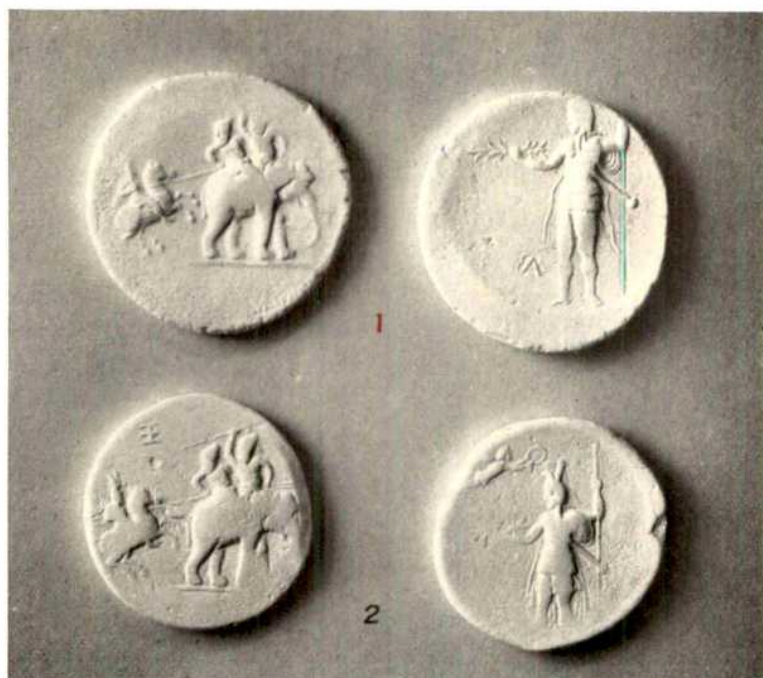
XVI. BYZANTINE GOLD RELIQUARY



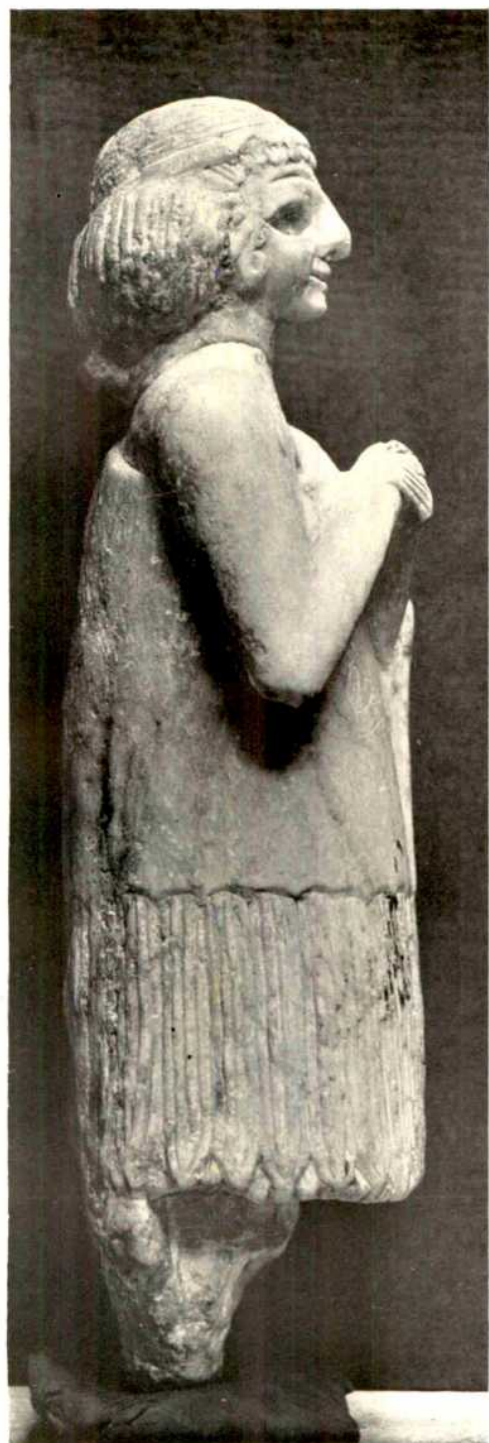
XVII. CARTOON OF THE SCHOOL OF RAPHAEL



XVIII *a*. DRAWING BY HANS HOLBEIN THE YOUNGER



XVIII *b*. DECADRACHM OF ALEXANDER AND PORUS



XIX. SUMERIAN STATUETTE

c. 2700 B. C.



a



b



c



d

XX. SUMERIAN SCULPTURE

completely shaved from head, chin, and lip, and in the absence of dress and of other distinguishing features it is difficult to fix their date. XX *a*, however, seems to be the oldest, since it had the eyes and eyebrows inlaid, a practice which is not found in the figures belonging to the period of Gudea and of the Third Dynasty of Ur. The other two may be rather later, though they still do not exhibit the careful working of the features which, under Gudea, resulted in the production of statues which were intended to be actual portraits of that ruler, representing him at different periods of his life. The modelling of XX *c* is rougher, and the face sharper and thinner than is usual in Sumerian heads.

The very striking head from a marble statuette of a woman (XXI *a*, original $3\frac{3}{4}$ inches in height) may justly rank among the most beautiful examples of Sumerian art, despite the wilful damage which has not only severed the head from the body, but also disfigured the nose and chin. Its excellent effect is due in no small degree to the fortunate preservation of the inlaid eyes, which are made of shell, now of a pleasing golden-brown colour, inset with pupils of lapis lazuli. These give a charming relief of colour, which sets off the grace of the sculptured features. The hair runs along the forehead in waves, is brought back over the ears, and seems to have fallen straight down the back without any gathering up or other device. Only a broad padded fillet is worn, simply confining the hair but not binding it up. In execution and effect this head is fully equal to the best work of the Gudea period, but the inlaying of the eyes, the absence of detail in the eyebrows, and the simplicity of the *coiffure* all suggest a date somewhat earlier, perhaps about B. C. 2400.

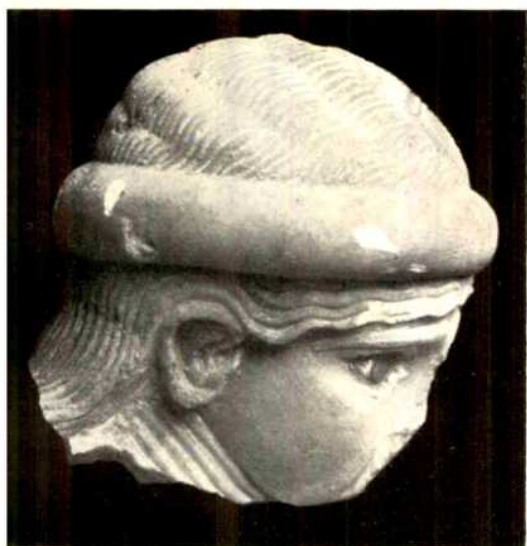
A typical specimen of the art of Gudea and the Third Dynasty of Ur is a black diorite head of a woman (XX *d*, 3 inches in height). All the characteristics of the highest development of Sumerian sculpture appear in this object—fine modelling of the features, delicately traced eyebrows, over eyes no longer inlaid but worked in the stone, and the hair dressed by turning it up over a wide fillet at the back in such a way that it forms a broad, high ridge, much like the stone headdress which has long been in the collection, and which dates from the reign of Shulgi, save that, in the latter, the ends of the hair are turned up into a sort of bag which is joined

to the top edge of the fillet at the back. A very similar style of hairdressing appears also in the small diorite statue of the goddess Gula recently discovered at Ur (XXI 6, 11 $\frac{1}{4}$ inches in height). This figure is probably to be assigned to a slightly later time, perhaps to the Larsa period, about B. C. 2200-1930. Here also the inlaid eyes are missing, and so is the nose, and the horned headdress, the mortices for which can still be seen. The head is bound by a fillet, from the back of which hangs a bag holding the mass of the hair, the ends of which are brought out and allowed to hang down behind the bag (unless, indeed, the whole of this represents a wig), while on either side one lock is left to rest upon the shoulders. Most remarkable are the geese (?) which stand on both sides of the seat and under the feet of the goddess. This bird frequently appears in Babylonian art as the sacred creature and symbol of Gula, but what is particularly remarkable in this object is the seat itself, which appears as a pile of four wavy layers, as though intended to represent water, over which the goddess is being conveyed by the geese. No such story is, at present, known to have been related of this divinity, and it may be that the peculiar form of the seat has some other reason as yet unexplained.

C. J. G.

20. ASSYRIAN AND BABYLONIAN ANTIQUITIES.

ON the Assyrian side of the Department of Egyptian and Assyrian Antiquities the most important recent acquisition in some ways consists of the fragments of a new edition of Ashurbanipal's annals, inscribed on prism cylinders. Their provenance is certainly Nineveh, but it is uncertain whether Kuyunjik or Nabi Yûnis. Their principal historical feature is that one fragment, which contains the account of the first campaign of Ashurbanipal, begins immediately with the account of his war with the Ethiopian king Tandamani (Tanot-Amon), which in the Rassam prism is assigned to the second campaign, and must belong to the year 663 B. C. Some scholars have argued that the campaign of the Assyrian army against Tarqu (Tirhakah) in 667 and the suppression of the Egyptian revolt by the Assyrian garrison in 666 were events borrowed in outline from similar occurrences in the reign of Esarhaddon. At first sight the new edition would seem to confirm that



a



b

XXI. SUMERIAN SCULPTURE



XXII *a.* SUMERIAN CARVED VASE

c. 3000 B. C.



XXII *b.* ELAMITE LION

c. 3000 B. C.



IV *a.* GOLD BOWL FROM HUNGARY



IV *b.* GOLD ARMLET FROM SELSEY



a



b



c



d



e



f

g

h

XXIII. EGYPTIAN ANTIQUITIES



XXIV. PERSIAN DISH



a



b

XXV. PERSIAN BOWLS



a



b

XXVI. COREAN WELL-HEADS



XXVII *a*. COREAN BRONZE MIRROR



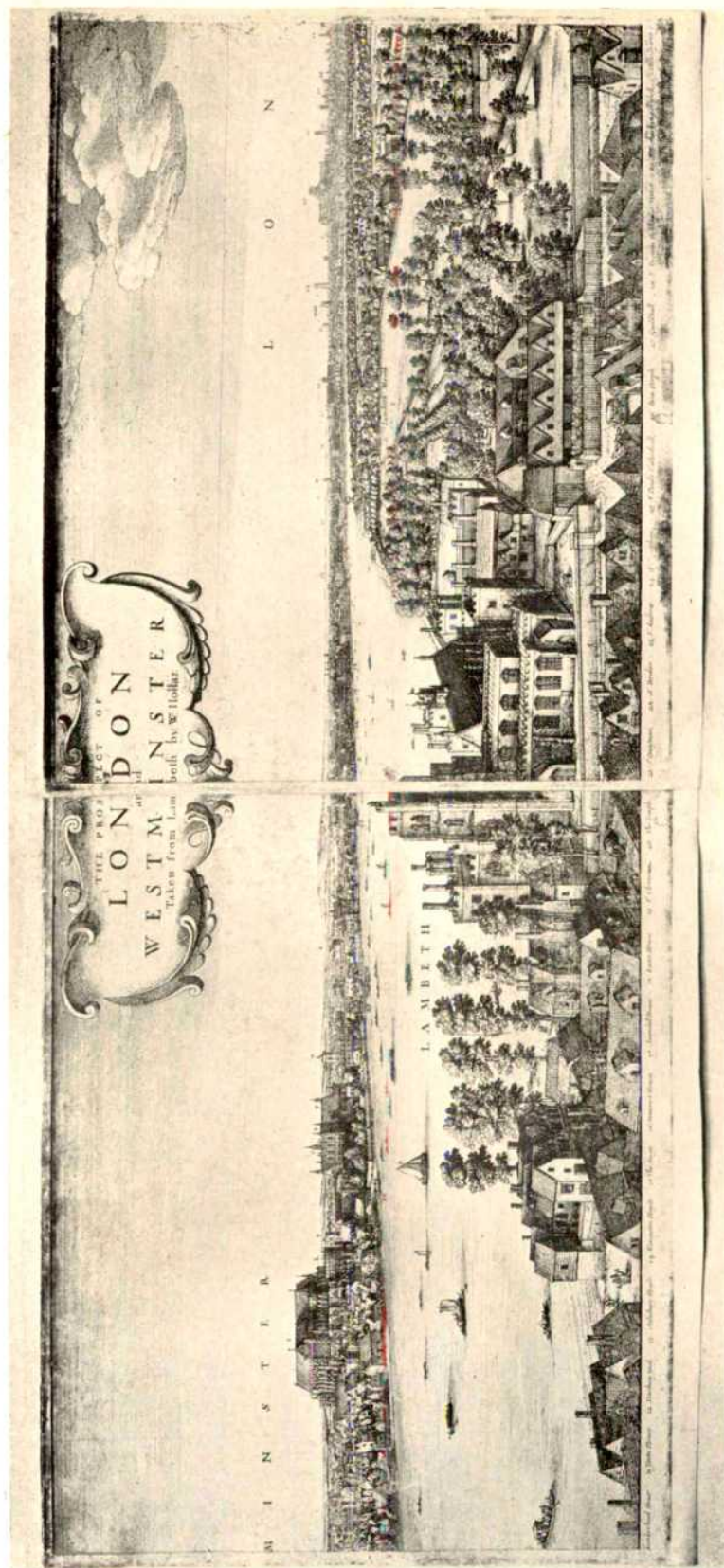
XXVII *b*. VASE FROM NEW MEXICO



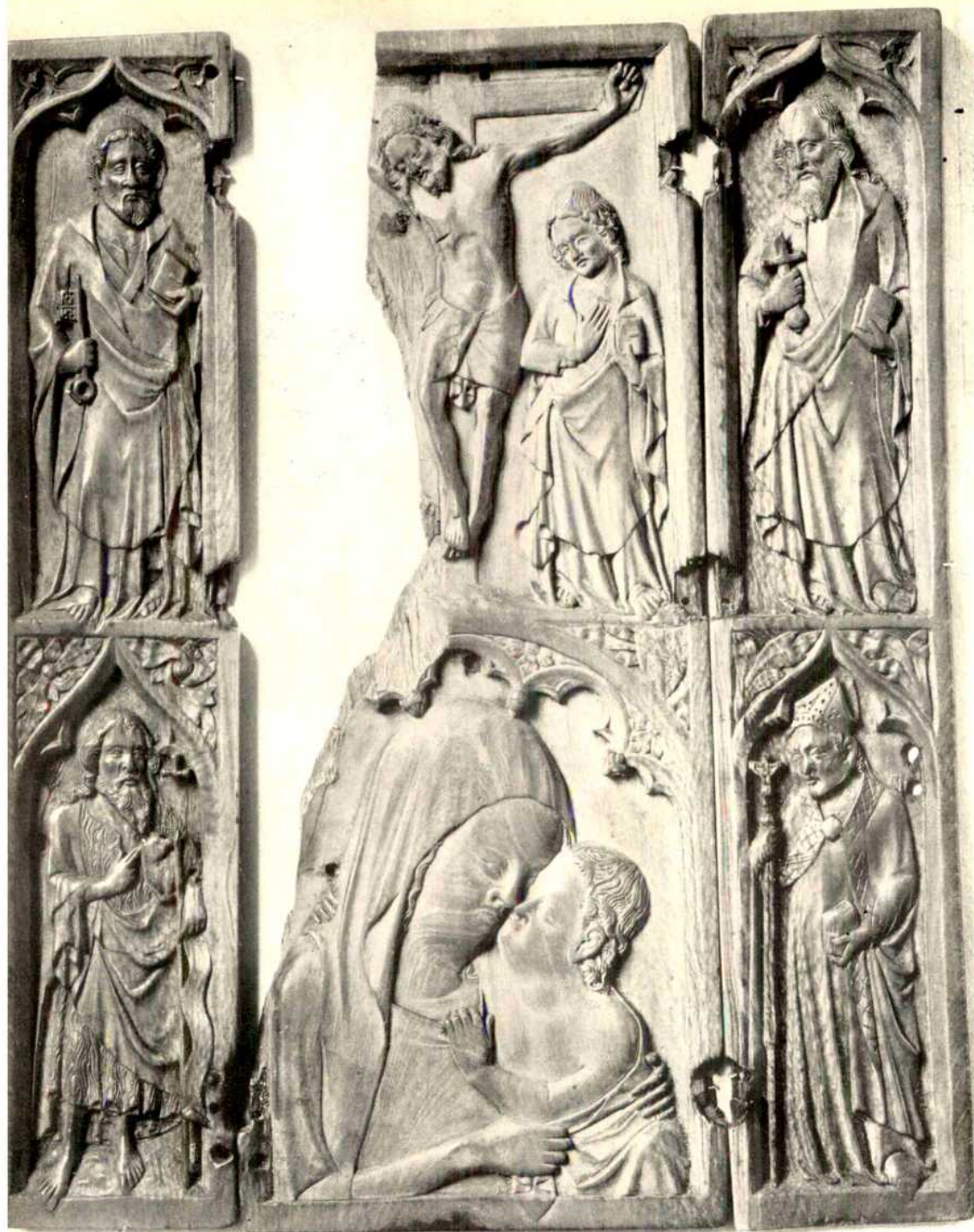
XXVIII. A SUNG POTTER'S MOULD



XXIX. PERSONAL ORNAMENTS FROM HUNGARY
A. D. 600-800



XXX. LONDON BEFORE THE FIRE, by HOLLAR



XXXI. ENGLISH MEDIAEVAL IVORY TRIPTYCH



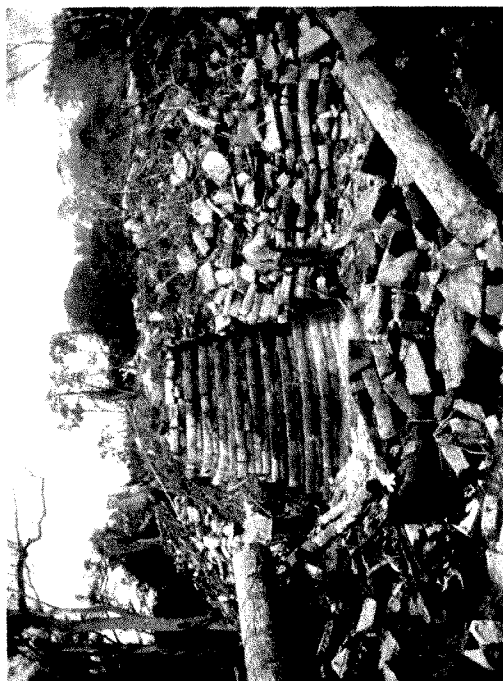
XXXII. MICHELANGELO, STUDY FOR THE SISTINE 'ADAM'



b



c



d

XXXIII. EXCAVATIONS AT LUBAANTUN



a



a



b



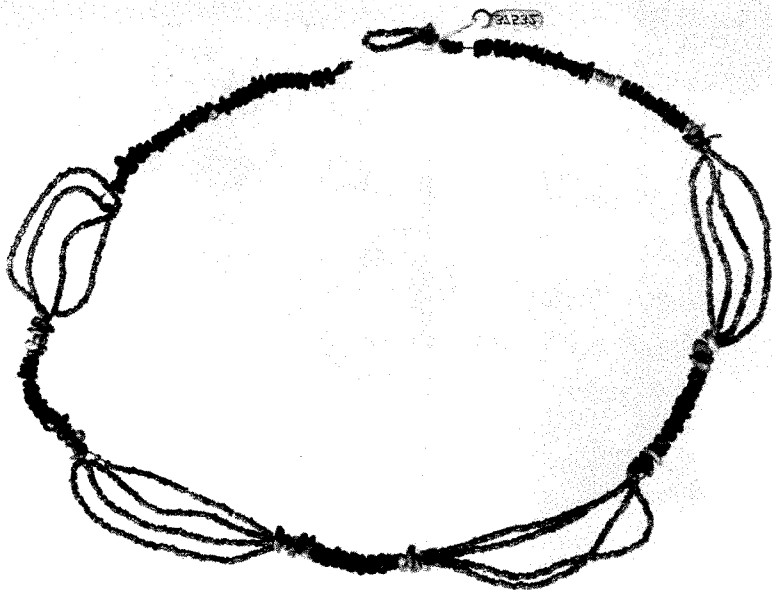
c



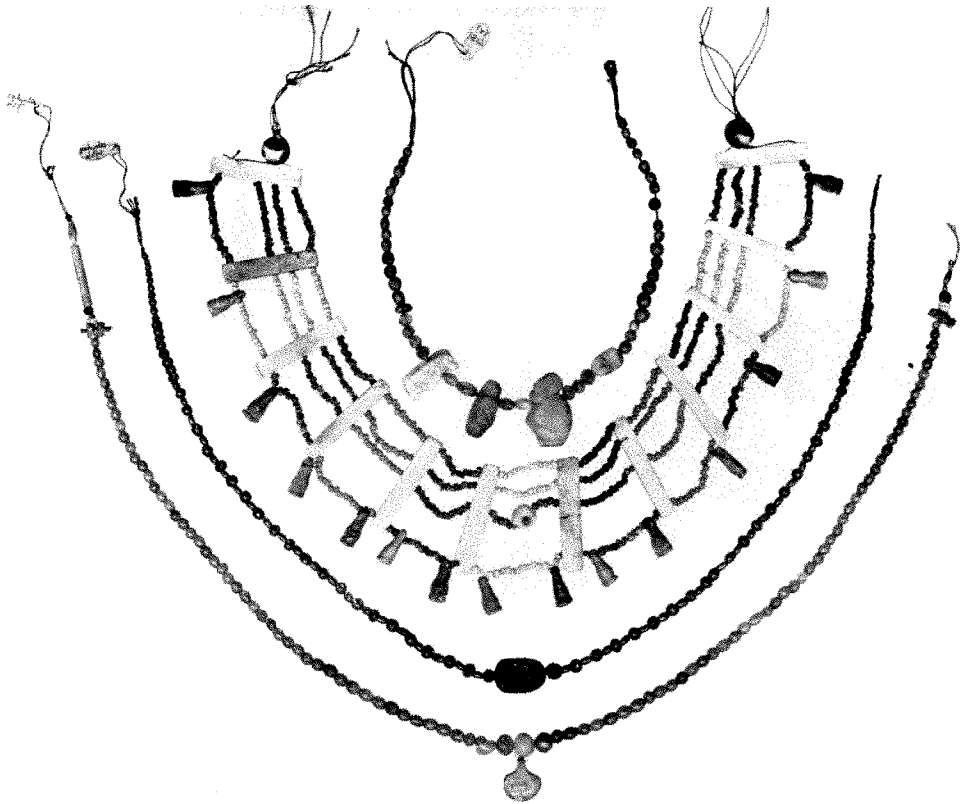
0 1 2 3 4 5 6 7 8 9 10 cm

d

XXXIV. EXCAVATIONS AT LUBAANTUN



XXXV *a*. PREDYNASTIC NECKLACE FROM ABYDOS



XXXV *b*. NECKLACES FROM ABYDOS



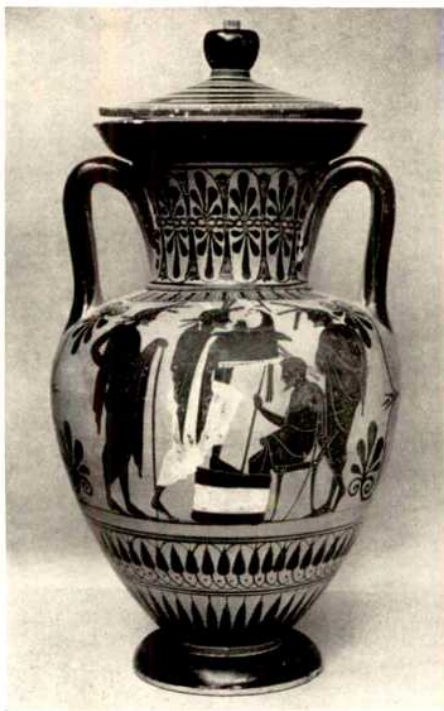
XXXVI *a.* COPPER CENSER, VITH DYNASTY



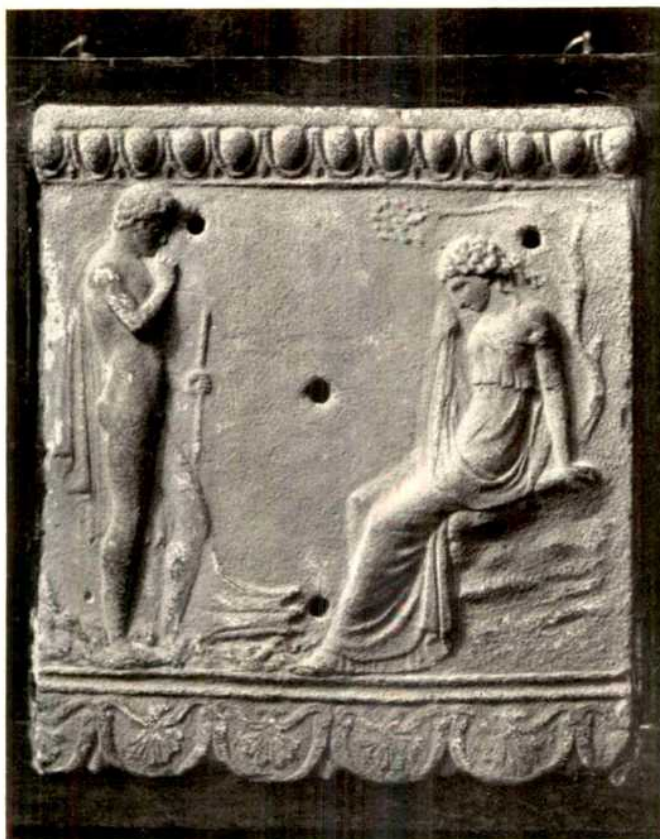
XXXVI *b.* EGYPTIAN ANTIQUITIES, CARMICHAEL
COLLECTION



XXXVII *a.* GRAECO-ETRUSCAN VASE, VITH CENT. B. C.



XXXVII *b.* ATTIC AMPHORA, VITH CENT. B. C.



XXXVIII *a*. ROMAN TERRACOTTA RELIEF



XXXVIII *b*.

1. SILVER TETRADRACHM OF CYRENE
2. GOLD OCTODRACHM OF PTOLEMY III



a

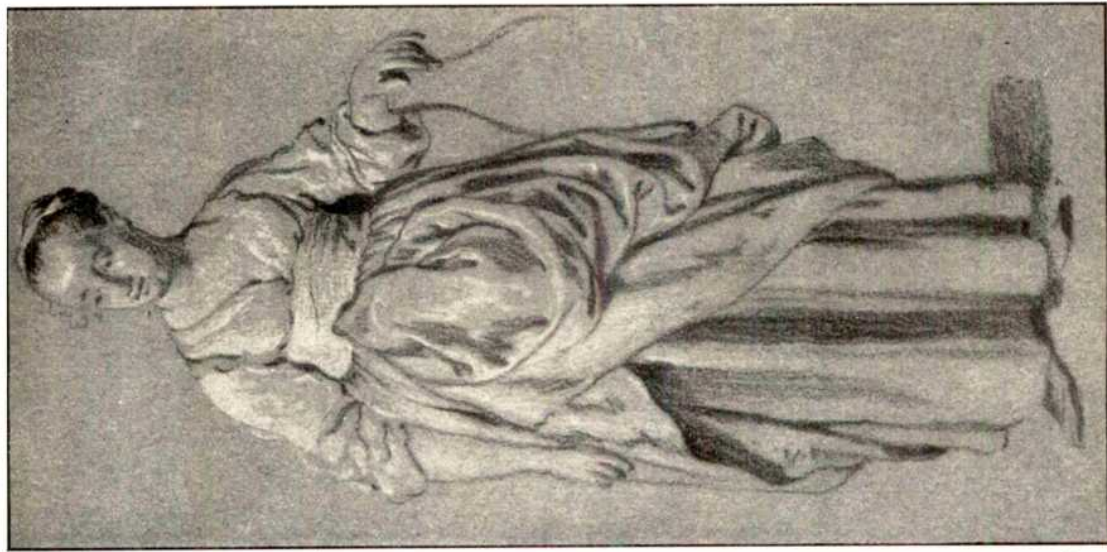


b

XXXIX. AZTEC STONE MASK



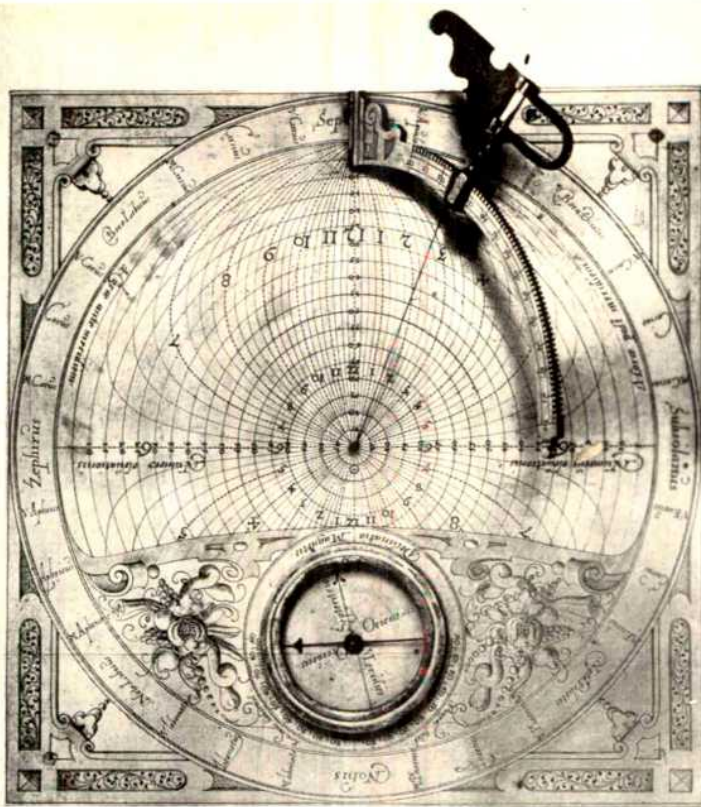
XL. MEZZOTINT BY PRINCE RUPERT



XLI *a.* DRAWING BY J. A. BACKER



XLI *b.* STUDY OF A YOUTH, *by* J. A. PORTAIL



XLII *a.* HORIZONTAL DIAL



XLII *b.*
IVORY GLOBE, CONTAINING DIAL
CROFT LYONS BEQUEST



a



b

XLIII. EUROPEAN GLASS, XVIITH AND XVIIITH CENTURIES

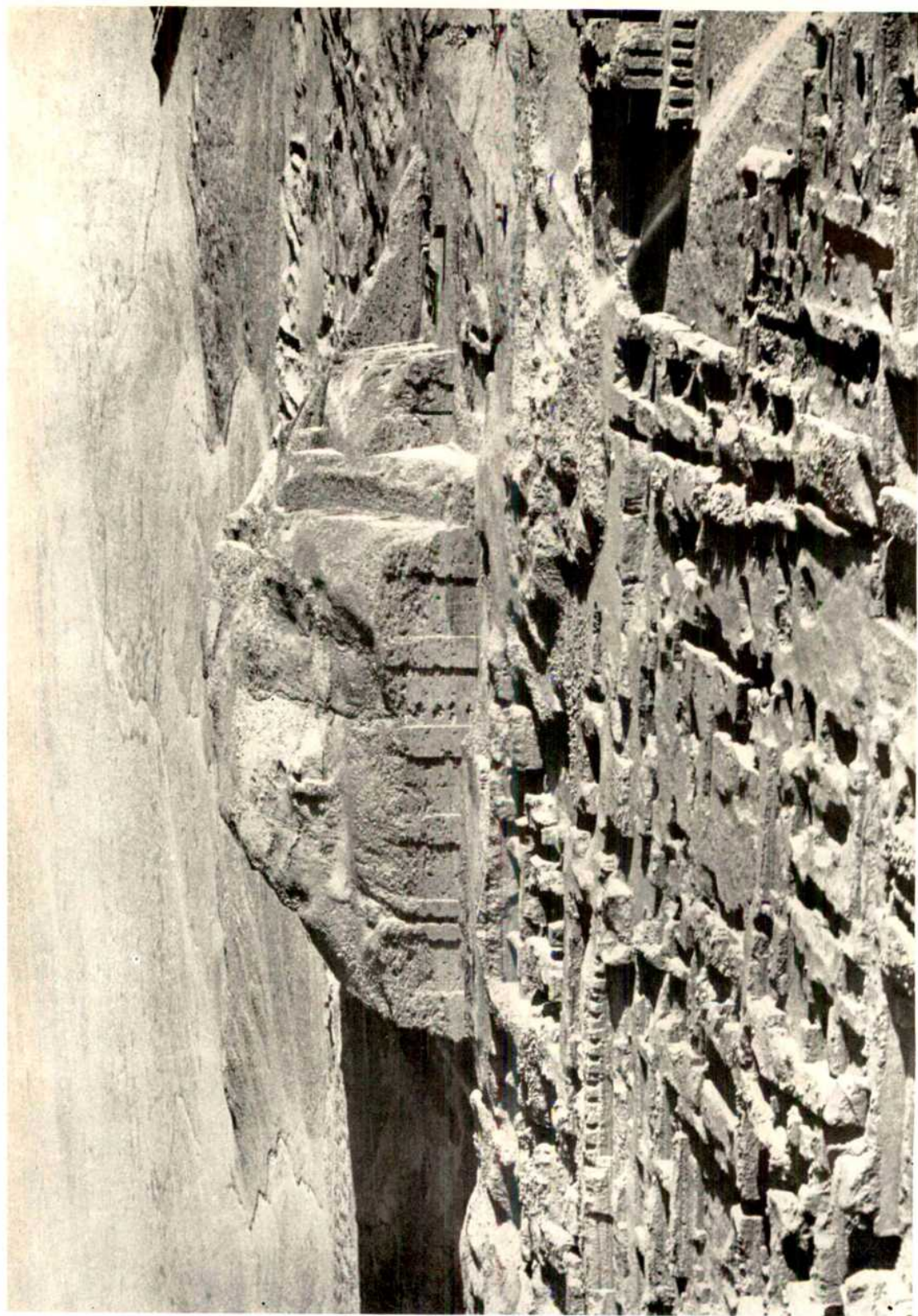


a

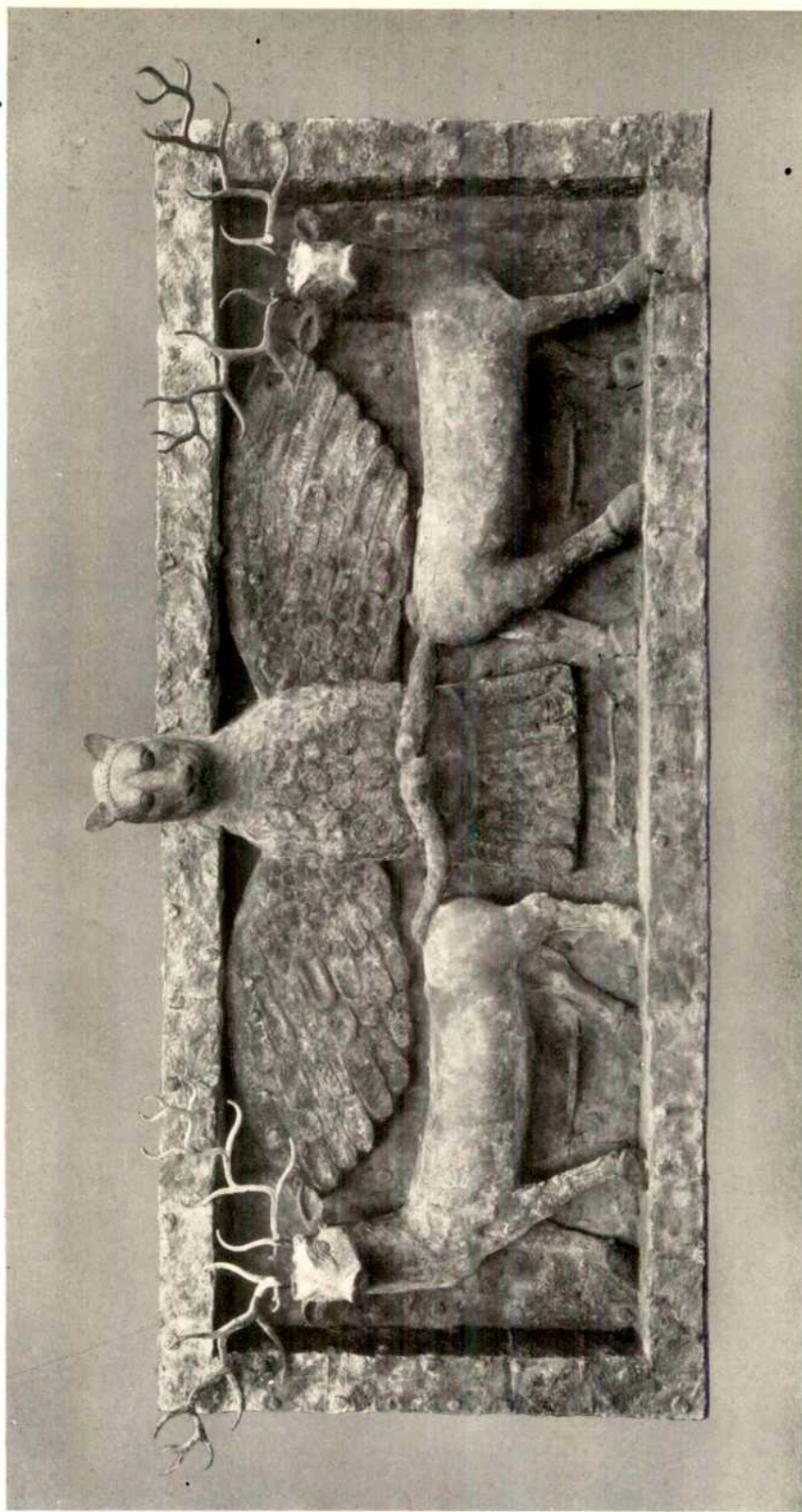


b

XLIV. AIR PHOTOGRAPHS OF UR



XLV. AIR PHOTOGRAPH OF UR



XLVI. SUMERIAN COPPER RELIEF, c. 3000 B.C.

impression. But a study of the wording of the newly discovered edition proves that it has, in various parts of the inscription, compressed the wording of the Rassam prism; in other words, this new edition is later in date, and therefore less reliable than Rassam. The sequence of the editions can be distinguished by the treatment of the Egyptian campaigns, of which there are three distinct stages:

(1) The campaign of 667 in the earliest class was treated as the 'second' campaign, the first being against Kirbit in Elam.

(2) In the second class, the campaigns of 667 and the suppression of the revolt in 666 are treated as the 'first' campaign and the expedition against Tanot-Amon in 663 as the 'second'.

(3) In the latest class the campaign against Tanot-Amon is treated as the 'first'.

In all these cases of perversion of history, the error seems originally to have arisen, not from ignorance or intention, but from a desire for compression.

Interesting additions have been made to the Sumerian collections. There is first a stand or stele of gypsum $8\frac{1}{2}$ inches across, with a hole in the centre for attachment, on which is carved in relief a scene of offering to a king or god, in much the same rough style as the plaques of Ur-Ninâ and Akurgal found at Telloh by de Sarzec. The gypsum has suffered from damp, and the inscription is thereby rendered partly illegible. Second is an example of Sumerian vase-sculpture in high relief, which though damaged is of the first class of its period (Plate XXII *a*). It is a conical vase, $5\frac{1}{2}$ inches high, with reliefs in two registers, the upper showing a procession of rams and ewes, the lower several cattle, one of which is seized by a lion. These reliefs remind us forcibly of those of the Egyptian slate 'palettes' of the latest predynastic period. Their date, however, is later, *c.* 3000 B. C. Of the same period are two small stone figures of bulls, about 2 inches high: one crouching and bearing a vase, the other trampling on a prostrate lion. Perhaps rather earlier is a marble lion couchant, $3\frac{1}{4}$ inches long, which, though said to have come from Warka, is rather of early Elamite than true Sumerian style (Plate XXII *b*). An attempt is made to show the animal lying on its side.

A series of ten haematite lentoid weights, the finest set known,

varying from $1\frac{1}{4}$ to $4\frac{1}{2}$ inches in length, also deserves mention ; the heaviest weighs a mina, the rest fractions of the mina.

An electrotype of the lost silver 'Boss of Tarkondemos' or Tarkutimmi, 'king of the land of Irmi', of which the bilingual hieroglyphic and cuneiform inscription has served as the basis of various attempts to decipher the Hittite hieroglyphs, has been presented. The whereabouts of the original is unknown. H. R. H.

21. EGYPTIAN ANTIQUITIES.

THE chief recent Egyptian acquisitions have been, first, certain papyri given by Dr. Alan Gardiner, including (1) a letter in hieratic, of the Twelfth Dynasty (c. 2000 B. C.) with interesting official epistolary formulae ; (2) part of a model letter for the use of scribes, purporting to be addressed to a vizier and mayor of Thebes in the reign of Rameses II (c. 1250 B. C.) ; (3) a large hieratic papyrus (Pap. Gardiner I) of the Ptolemaic period, containing a list of the names of gods ; and (4) various demotic contracts. Secondly, an interesting series of small works of art, chiefly in faience, has been bought in Egypt. Among them may be specially mentioned an *aryballos* in the form of the head of a Greek warrior, bearded but with no moustache, wearing a crested Corinthian helmet, the crest of which has been modified to resemble the wings of a gryphon (Plate XXIII *d*). This is a good example of the Naukratite or Daphniote art of the first half of the sixth century B. C., with its Greek detail but Egyptian material. Another interesting object of the XXVIth Dynasty is a gaming piece in the form of a tiny figure of an Arab caressing a gazelle. A group of a monkey riding a horse (XXIII *c*) is an excellent example of humorous art of the Ptolemaic period, while the head of a horse with bared teeth (XXIII *e*) belonged to a group of the first century A. D. Two examples of the art of the Amarna period have been acquired, one (XXIII *a*) part of a relief showing a procession of blindfolded men (of which the context is not apparent), and the other (XXIII *b*) the figure of a servitor or courtier sweeping the ground. Both must have come from tombs. Of older objects a set of three figures in the glaze of the XIIth Dynasty are curious : two play on musical instruments, a dog-headed figure on the harp and a man on the double

pipe, while a third figure, ape-headed, is either also playing an uncertain instrument or is drinking out of a bottle. These are toys. A series of five funerary amulets of various stones such as jasper and lapis, made for a certain major-domo named Ay at the end of the XVIIIth Dynasty, is unusual. Each is inscribed, and on one there are figures of Ay offering to the sacred heron of Heliopolis, both figures being in glass inlay. A copper dagger of Philistine (?) type and part of a Minoan rapier of bronze are relics of foreign mercenaries. Finally may be mentioned a good series of the oldest pre-dynastic red pottery (XXIII *f-h*), with geometric designs in white, which has hitherto not been well represented in the collections.

Mr. Howard Carter has presented a stele, with an unusual representation of a deceased man offering to the royal divinities of the Theban necropolis, Amenhotep I and his consort Queen Nefretiri, who are shown seated side by side beneath a date-palm. The profile of the queen just appears behind that of the king. The dead man is unnamed, but was the chief butcher or slaughterer of sacrificial animals in a Theban temple.

H. R. H.

22. EARLY PERSIAN POTTERY.

IF our information about early Persian pottery to-day is uncertain and confused, the chief reason is the haphazard way in which the newly discovered types have been placed upon the market. They come from excavations, but excavations unofficially and often furtively carried out or made by concessionaires whose interest it is to conceal their work until they have exhausted its possibilities for profit. The result is that with few exceptions no steps are taken to make these excavations scientifically valuable,¹ and the evidence which might be obtained from them is either lost entirely or contaminated by the tainted channels through which it passes.

Till quite recently all the early Persian wares were vaguely described as 'Gabri', a word which means fire-worshipper and which implied in this context that the pottery was that of pre-Mohammedan Persia. The gossip of the curio trade now discriminates certain types such as those alleged to be found in the

¹ The one outstanding exception to this, the work done by Professors Sarre and Herzfeld at Samarra, has provided most important information on Mesopotamian ceramics of the ninth century.

lower levels at Rhages, those from Hamadan, those from Zendjian, and latest of all those from Amol.

A fine specimen of the Zendjian type was acquired in February as a generous gift from the National Art-Collections Fund, a dish (Plate XXIV) of impressive size with the typical graffiato ornament which is common to the early Rhages, Hamadan and Zendjian finds. It has a soft red earthenware body with a coating of white slip through which the designs are cut in such a way as to expose the red body: over all is a yellowish lead glaze which appears brown over the red body and pale yellow over the white slip and which is further coloured in places by dabs of green. The centre of the dish is occupied by the crudely rendered figure of a man riding a lion, and the spaces are filled with foliage scrolls which blossom here and there into animal heads: the rim is bordered with a running foliage scroll. It is characteristic of this ware that the drawing of the human figures is inferior to that of both animals and foliage.

Two bowls acquired in April are of the type now attributed to Amol, a town close to the southern shore of the Caspian. Plate XXV *a* is of red pottery with characteristic flat base; it has the same white slip dressing and graffiato technique as the Zendjian dish, but the style of the drawing and of the curious blunted scrolls is different and the colouring is peculiar, e. g. the body of the winged lion is a warm purplish brown, that of the dog which is being attacked is black over a substratum of yellow: other parts of the design, including the scrolls, are in green.

The second bowl (XXV *b*) is of similar ware with a small concave base and a crinkled mouth-rim, and the designs have painted (not incised) outlines in manganese brown, the body of the griffin lion being mottled black and yellow and that of the attacked eagle green.

The dating of these types is by no means certain, and they are thought by some to be as early as the eighth century, by others to be as late as the eleventh.

R. L. H.

23. THE BATESON GIFTS.

BY the premature death of Dr. W. Bateson the Trustees of the British Museum have lost a valued colleague and friend of exceptional gifts. Not only was he a distinguished man of science and the foremost representative of Mendelian studies in this country, but he was a highly skilled amateur of art, with a special taste for and knowledge of the art of the Far East. This taste and knowledge accounted for the high quality of the collections which he had gathered in his own house; and from these Mrs. Bateson has generously presented a number of picked specimens, as a permanent memorial of him and of his association with the Museum. Some of them will be placed in the Department of Ceramics and Oriental Antiquities, the rest in the Oriental section of the Department of Prints and Drawings. Several of the latter are already on view in the exhibition described in the first number of the *QUARTERLY*.

AMONG the objects which pass to the Ceramic Department is a series of interesting pottery models, part of the furniture of Chinese tombs of the third or fourth century of our era (Plate XXVI). They are oblong rectangular structures, some of them evidently imitating woodwork, and they usually have four peg-holes in the upper edge. Collectors were much intrigued as to the meaning of these bottomless boxes when they first appeared; but it is now clear that they are models of well-heads, and that the peg-holes were intended to take the wooden supports (long since mouldered away) which carried a pottery roof such as is seen on the top of XXVI *a*. Confirmation of this may perhaps be seen in the two characters on the left side of XXVI *b*, which have been read *tung ching* (cast well). These well-heads are rendered peculiarly attractive by the panels of relief ornament which decorate the sides with a great variety of designs.

Other items of the Bateson gift are Korean bronze vessels and spoons and seven bronze mirrors of the Koryu period (918-1392 A. D.). One of the last (Plate XXVII *a*) illustrates the legend of T'an T'ai crossing the Yellow River with his gem. A Colombian pottery mask and four Keresan vases from Acoma, New Mexico (XXVII *b*), are of ethnographical as well as artistic interest.

R. L. H.

THE Oriental section of the Department of Prints and Drawings has been enriched by a valuable group of Chinese and Japanese paintings. Among the Chinese pictures are some typical portraits of the Ch'ing (Manchu) Dynasty; an admirable example of later Ming flower-painting, 'Lichees, birds and flowers'; a 'Madonna and Child', apparently by a Chinese Christian who still remembered Kuan-yin; a fragment of an early Ming picture; a good ink landscape in Sung style; a sixteenth-century version of the Buddhist subject, 'Demons attacking the Bowl', founded on the same design as a thirteenth-century picture acquired last year; and other works of interest. A set of Sixteen Arhats, copied from stone-rubbings, is among the Chinese woodcuts, which include some rare items. Of the Japanese paintings the most notable are a 'Thistle' painted in ink, bearing the seal of Sōtatsu (seventeenth century) and not without claim to be considered an original by that rare and great master; a Tosa painting, 'The New-born Baby', an illustration to a romance, probably sixteenth century, and a welcome addition to the Museum's very inadequate representation of the older Tosa school. The Japanese woodcuts given by Mrs. Bateson are of exceptional value and importance. One is a 'Procession of Korean Envoys' (about 1709); a set of ten hand-coloured prints forming a single composition by Kiyonobu I. Except for two sheets in an American collection, the work is unknown; it is a splendid example of this very rare artist, and greatly strengthens the Museum 'Primitives'. Besides this there are two of Utamaro's most sought-for masterpieces, printed on a mica ground, about 1793: 'A girl looking at her lacquered teeth in a mirror' and 'A girl bringing tea on a tray', the former especially being an incomparable design. These are things the Sub-Department could hardly have hoped to acquire by purchase.

L. B.

24. A SUNG POTTER'S MOULD.

PLATE XXVIII represents a mould made of fine white clay, not unlike the material of the T'ang funeral statuettes, lightly fired. The convex surface is carved with a medallion and a surround of peony scrolls, and it was evidently designed to impress this ornament in relief in the cavity of a saucer dish. The reverse of

the mould is roughly finished, but it is incised with an inscription which Dr. Giles has translated 'made by Tung-chang on the 5th day of the last decade of the *mou-tzũ* moon of the *chi-yu* year of the period Ta Ting'.¹ Ta Ting is the *nien hao* of one of the Chin Tartar Emperors who ruled over Northern China after the Sung Court had been driven south of the Yangtze. The date corresponds with A. D. 1189.

This mould, then, should have been used at some factory in Northern China, and there is no doubt that the most likely place is Ting Chou in Chihli. The famous Ting ware is well represented in our collections and we know of many saucer dishes impressed with relief designs strikingly similar to those engraved on the mould.

Unfortunately we know nothing of the history of this interesting object except that it was bought in China, that it was evidently discarded on account of damage and that it has lain for some time buried in red loess earth. Diameter 11.4 inches. R. L. H.

25. THE BRITWELL LIBRARY.

FOURTEEN items acquired by the Trustees at the sales of the books from Britwell Court in March have been generously presented to the Museum by Mr. S. R. Christie-Miller, who has defrayed their entire cost. This is the fifth occasion on which Mr. Christie-Miller has liberally assisted the Museum in connexion with the dispersal of his famous library.

Of these some of the more interesting are: *Certeine Grammar Questions, for the better furthering of young scholars to understand the Accidence*, by John Leech, London, 1605, a very rare educational work.

An Anniversary upon the XXXth of January 1648. Being a poem dedicated to the Queen. [By S. Crown.] A rare poem, with the unusual imprint: 'Printed at London by Nathaniel Butter, 1650. But not permitted to be publick till now, 1660.'

Two editions, London, 1639, and London, 1653, of David Rowland's translation of Hurtado de Mendoza's *Lazarillo de Tormes*.

A scarce seventeenth-century tract (London, 1668) entitled: *Strange and wonderful Newes from Barnet . . . of an apparition . . .*

¹ 大定己酉歲戊子月末旬五日東張造

to Henry Tayler, parish clerk of East-Barnet . . . first like an Humble Bee, afterwards in the shape of a Raven, and then in the likeness of one Thomas Hinde, Overseer for the Poor.

Two scarce educational works: Εἰσαγωγή in linguam Chaldeam, by W. James, London, 1651, and *Arithmetique made easie*, by E. Wingate, London, 1630.

Two religious service books (one German, 1736, and one Danish, 1740), which were the property of Queen Alexandra, have been presented to the Museum by His Majesty the King ; and, as a bequest from the late Marquess Curzon, the Museum has received eight volumes containing A. M. Broadley's collection of papers relating to Lord Nelson, incorporated in a copy of Clarke and McArthur's *Life of Nelson*.

26. PERSONAL ORNAMENTS FROM HUNGARY.¹

A TYPICAL series of bronze and other ornaments from Hungary (Plate XXIX) represents a style that was formerly attributed to the Huns, but is now dated some centuries later and connected with the Avars who occupied Hungary from about 550 to 800 A. D. It is named after Keszthely, at the west end of Lake Balaton, where many examples have been recovered from interments ; but its relation to classical models is too close to warrant the assumption that this art emanated directly from the barbarians who overran the Roman province of Pannonia.

This peculiar style is discussed by Zimmermann in his edition of Riegl's *Spätromische Kunst-Industrie*, vol. ii (*Kunstgewerbe des frühen Mittelalters*, Vienna, 1923), and referred mainly to the eighth century. The earlier examples, in his opinion, were imported from Asia Minor, Syria, or the adjacent islands ; the later show traces of Persian influence, and may be attempts by the Avars to copy the imported types. The gryphon is found on objects in central and western Europe soon after 700, and is one of the leading features of the Keszthely style ; but more important is the conventional vine-scroll, which appears in Carolingian ornament and also in Anglian sculpture between 670 and 870, the motive in both areas perhaps being derived ultimately from the same source as the Keszthely style.

¹ Purchased in May, 1926.

27. THE FIRST STATE OF HOLLAR'S VIEW OF LONDON FROM LAMBETH

OF Hollar's 'Prospect of London and Westminster, taken from Lambeth' (Parthey 1013) the existence of a first state was recorded, but references to it are vague, and no recent student had been able to find a copy. The Museum has now been fortunate enough to acquire, from the Collection of Colonel G. A. Cardew, C.M.G., a perfect impression of this rare state in its original condition, as printed from four separate plates, with margins intact. The etching is evidently just as it left Hollar's hands, for the plate has not been cleaned, and shows in several places signs of defective etching. It was probably never published in this state, but was laid aside until, long afterwards, after the Fire of London, it was issued with corrections, made very likely by another hand. The most notable of these is the substitution, on the third sheet, of the new St. Paul's for the old Cathedral shown in the first state. In the second state, moreover, a second row of references has been added in the lower margin, and letters corresponding to them have been inserted on the 'Prospect' itself under the original references, which are distinguished by numbers. In the first state the outline of the hill of 'Hamsted', coarsely engraved with the burin, has not yet been inserted immediately over 'Parlament House' and Westminster Hall. The next hill is already completed but not identified as 'Higate'. The plate, rebitten and much strengthened, looks somewhat coarse and black as compared with the delicate, grey effect of Hollar's own etching. No exact date can be assigned to the production of either state.

The illustration (Plate XXX) shows the two middle sheets of a view which in its entirety is just over five feet in length. C. D.

28. MEDIAEVAL ENGLISH SERMONS

A MANUSCRIPT volume of English sermons of about the end of Richard II's reign lately purchased by the Museum has some features of unusual interest. It belonged a hundred years or so after it was written to the Mainwaring family of Ightfield in Shropshire,

and slight indications of dialect perhaps point to a midland or south western origin. It is at any rate not northern. The doctrine is Lollard, in so far as the duty of preaching is much insisted upon and the importance of the sacraments by implication minimized. Lords, lay or clerical, are severely rebuked for pride and extortion, and even parish priests warned against too zealous collection of their tithes. But the writer is no academic heresiarch, though he can quote on occasion from many of the fathers, and cite the authority of Grosseteste. Perhaps, if we knew more of John Ball, it would be with his rhetoric rather than with Wycliffe's learned theology that we should associate the prose of these sermons. A characteristic, however, which appears in three of the discourses brings the author into relation with other names, also as it happens of the West country. This is his inability to confine himself to prose. Repeatedly, and without any warning, we find him dropping into continuous passages of alliterative verse. Thus in the discourse on the Parable of the Sower he proceeds in normal prose as far as the fourth part of the seed, and then we find eleven lines beginning:

As ploughmen han preved that practisen in the craft
That lond must beo ful dueli dight that scholde do wel his dever.

But although he may in this echo the voice of Langland, and though he often shares Langland's sentiments, his own practice in the craft is, it will be seen, of a slighter character. On the other hand his alliteration is more rhythmical and poetic than the passages of a similar nature which occur in John of Trevisa's prefaces to his translation of the Polichronicon. For a fair sample of his style we may take a few lines from a sermon on Matth. xx. 17-19:

Into this brotherhede we beth receyved bi the worschipeful chartre of the
hooli Trinite, Fadir and Sone and Hooligoost. The chartre of this
bretherhede is the blessid bodi that hynged on a cros, written with the
worthi blood that ran doun fro his herte, seelid with the precyous sacrament
of the auter in perpetuel mynde therof,

And this blesside brotherhede schal abide for evere in blisse
Whanne alle false faitouris schullen fare with hire fadir.
Also in this blyndenesse beth alle thoo that bileven
That for a bulle purchasid of a fals pardoner
Thoru a fals suggestion and symonye of selver,

And thei paie him thanne a peny, and leie it on hire hevedes,
Thei beth asoiled of alle hire synnes, as thei wuterly wene.

Alle suche ben maad blynde or blyndefeld for a tyme,
As men playen abobbid, for thei ben bobbid in hire bileve and in her
catel bothe

Bi suche lepers over londe that libbeth bi hire lesyngis.

The verse, it should be said, is written throughout as prose, or, as a somewhat later marginal commentator phrases it, 'Ista prosa est edita instar cadencie'. The word *abobbid* for Blind Man's Buff seems to be an addition to our dictionaries. J. P. G.

29. DOUGHTY'S 'MANSOUL'.

SOME years ago the Museum acquired by presentation from subscribers the original MS. of an early stage of C. M. Doughty's epic, *The Dawn in Britain*. To this has now been added the poem *Mansoul*, with the author's corrections, deposited on permanent loan by Mr. R. C. Calvert, to whom it had been presented by Mrs. Doughty.

These manuscripts have a particular interest as revealing the system of restless and minute revision by which Doughty built up his work. The MS. of *The Dawn* is a recension, made in 1894, of the first draft of the epic, and the poem is still a long way from the form in which it appears in the printed edition of 1906. The MS. of *Mansoul* reveals the same scrupulous method. The basis is the edition published in 1920. This has been cut up (two copies being used), and a number of detached leaves and sections of leaves are pasted down within the original covers. On a flyleaf is the inscription, 'Authors revised Copy', and underneath, 'I have developed some few lines'. This probably refers to an early stage of the revision in which corrections were made by interlineation and on slips pasted down on the face of the page. Another inscription on the title-page, 'Authors Revised and Augmented Edition', no doubt refers to the later stage, in which passages drastically remodelled or newly composed have been inserted on sheets of note-paper. In these passages we find an advance towards the second edition of 1923, and the text is intermediate between the two editions.

The passages so developed or inserted are very characteristic of Doughty. Thus in Book III the description of Arabia is much modified, in Book IV long insertions are made in the sections dealing with Palestine and the history of Our Lord, the episode of Caedmon and the fairy passages in Book V are largely developed, and in Book VI a description of Mount Etna in eruption, apparently based on a youthful experience of the poet, is inserted. All these appear in revised form in the second edition. It is understood that in the last years of his life (he died in 1926) Doughty was engaged in yet another revision of the second edition of the poem which he regarded as his poetical testament.

R. F.

30. FRENCH MEDALS OF THE GREAT WAR.

THE medals produced by Germany during the Great War have from the beginning found their way in considerable numbers to the Museum, but of those produced by our Allies, even in proportion to their comparatively small output, the representation has been inadequate. This defect has to some extent been remedied by the acquisition of fifty-nine medals struck at the French Mint during and after the War. As some thirty different artists are represented, these medals give a good idea of the present state of the medallic art in France; for, although struck by the Mint, they are not necessarily the result of official commissions.

The most accomplished artist among these medallists is perhaps G. Prudhomme, of whose attractive 'Alsace' and 'Lorraine' examples are included. Henry Dropsy's 'L'Angleterre Champion du Droit contre la Violence', with a reverse referring to the 'scrap of paper' incident; his 'Deliverance of Lille by the English, 17 Oct. 1918'; and S. E. Vernier's 'Offensive Britannique 1917' are of interest for other than artistic reasons. Mention may also be made of the portraits of distinguished men, both soldiers and civilians, such as Foch, Joffre, Pétain, Gouraud, Lyautey, Raymond Poincaré, Clémenceau, Leman, French, Myron T. Herrick, and President Harding.

G. F. H.

31. CONTEMPORARY RUSSIAN ART.

A COLLECTION of 217 prints by twenty modern Russian artists, contributed by the engravers themselves, has been offered to the British Museum, through M. Romanov, director of the Museum of Fine Arts at Moscow, in return for a large collection of his own etchings and lithographs which was given to the Moscow Museum some time ago by Mr. Frank Brangwyn, R.A. It was Mr. Brangwyn himself who asked that the return gift offered by the Moscow Museum should be sent to the British Museum. Among the most interesting of these prints, all by artists little known in western Europe, are the etchings and aquatints of V. Massioutin, I. Nivinsky, and P. Shillingovsky, the woodcuts of S. Kolesnikov, N. Koupreianov, A. Kravchenko, Anna Ostroöumowa-Lebedeff, and Ilya Sokolov, and colour prints by I. Pavlov, V. Falileev, A. Ostroöumowa-Lebedeff, and K. Kostenko. These include many examples of colour-printed linoleum cuts, a process now becoming popular in England. It is proposed to exhibit a large selection of the Russian prints as soon as the necessary mounting can be done. It should be added that a corresponding gift has been sent to Moscow, consisting of about 250 etchings, woodcuts, lithographs, &c., contributed with great generosity by upwards of forty contemporary British engravers in response to an appeal issued by the Keeper of Prints and Drawings. C. D.

32. DRAWINGS BY CONSTANTIN GUYS.

A GAP in the representation of French nineteenth-century art has been filled by the generosity of Mr. J. R. Saunders, who has presented a collection of thirteen drawings by Constantin Guys (1802-1892), as good and typical as could be desired. In a variety of techniques—pen-and-ink, monochrome wash and water-colour—they include specimens of almost all the subjects which that prolific illustrator delighted to depict, from generals reviewing troops to elegant ladies with the tiny parasols of the 'fifties' seated in victorias in the Park, from Parisian belles of the early Second Empire to Spanish gallants in the national dress in attendance on ladies in mantillas. Since the few drawings by Guys already in the Museum were scenes of Roman life, the addition of French, Spanish

and English subjects is especially welcome. In one of a group of English military scenes the features of the Duke of Wellington, mounted, are easily recognized.

33. PRINTS AND DRAWINGS

AMONG the other more important miscellaneous accessions to the Department of Prints and Drawings during the last quarter are the following :

Drawings.

Daniel Lindtmayer. A design for glass-painting with the arms and supporters of Lucerne, signed and dated 1601, one of a series of drawings of the arms of the Swiss Cantons belonging to a late period of the artist's life.

Francesco Guardi. A coast scene, bistre and Indian ink wash.

J. M. Rysbrack. The Entombment of Christ, exhibited in 1765.

W. Day. In the Vale of Conway, 1791, water-colour by an amateur who exhibited from 1782 to 1801 at the Royal Academy.

Andrea Appiani. The original drawing for a portrait of Napoleon I which was engraved by Bartolozzi in 1802. Though derived from a different source, this portrait forms a desirable supplement to a large collection of portraits of Napoleon, his family and contemporaries, acquired at the dispersal of the late Lord Crawford's collection towards the end of last year.

F. Rops. 'Paysan assis', pen-and-ink, and a charcoal study for the etching 'Le Bouët du Sillon'. There were hitherto no drawings by Rops in the collection.

Aubrey Beardsley. 'Atalanta', pen-and-ink, bequeathed by the late Mr. John Lane, publisher.

Engravings.

'La Toilette de Vénus', colour print by Janinet, 1783, after Boucher. A beautiful example of colour-printing in quiet tones, among which brown, pearly grey, pale blue and pink predominate.

A selection of nine mezzotint portraits by C. H. Hodges, an English engraver who worked chiefly in Holland, and, perhaps for that reason, is rather inadequately represented in the extensive collection of mezzotint portraits to be found in the Museum.

160 portraits of Napoleon, his généraux, &c., from the Crawford collection, were acquired in April to supplement those bought in 1925.

Woodcuts.

Anonymous. The patron Saints of Passau, hand-coloured, with the arms of the diocese printed in red and black.

This fine woodcut, which is sometimes regarded on rather insufficient grounds as a very early work of Burgkmair, appeared in various Passau Missals printed by Erhard Ratdolt at Augsburg from 1494 onwards. The present example, in the second state with the arms of Bishop Wigileus Fröschl, is from the edition of 1505.

H. S. Beham. The Marriage of Adam and Eve. This woodcut, though it stands on the title-page of a book, is so rare that the present example, from the Firmin-Didot and Davidsohn collections, is the only one recorded.

H. L. Schäußelein. The fine series of woodcut illustrations to H. von Leonrodt's 'Himmelwagen und Höllwagen', in the rare first edition of 1517 (the second, of 1518, is in the Department of Printed Books).

Modern Prints.

The most interesting among many acquisitions is that of a fine set, one of three printed on old paper, of the rare series of twenty-six etchings by Albert Besnard, known as 'Elle', of which the plates belong to Baron Joseph Vitta, of Paris. 'Elle' is 'la Mort', and the series of etchings forms a modern 'Dance of Death' in which the imaginative and dramatic invention of this eminent artist finds full scope. 'Elle' ranks with another series, 'La Femme', among the finest works of M. Besnard, of whom the department had hitherto possessed nothing except his mezzotint portrait of Lord Wolseley. Half the cost of purchase was defrayed by contributions from members of the Contemporary Art Society.

The Museum has acquired a fine set of proofs of 'Le Modèle honnête', after P. A. Baudouin, etched by Moreau le Jeune and finished with the burin by Simonet. This set, till lately in the possession of the Stroganoff family, to whom Moreau dedicated the plate, comprises the rare and beautiful first state, a pure etching,

signed by Moreau and dated 1770 ; the second and third states, before all letters, both approximately finished and differing little between themselves ; and the sixth state with the final lettering, arms and dedication. Since the fifth was already in the Print Room, only the fourth is now lacking to form a complete set. The first and third states are now exhibited as specimens. C. D.

34. MEDIAEVAL ANTIQUITIES.

DR. W. L. HILDBURGH, F.S.A., has presented an interesting series of weights, scales and measures of post-mediaeval date ; the series includes a number of boxes of money-weights for weighing coins, two of which are of French origin. Among other objects given by Dr. Hildburgh are a pewter chrismatory of the seventeenth century, a penitential girdle of spiked iron links, and a skull used by an Italian phrenologist in the latter part of the eighteenth century. The collection of weights has formed a useful addition to that already in the Museum. O. M. D.

EXHIBITION OF ANTIQUITIES DISCOVERED AT UR.

THE yearly exhibition of the antiquities discovered in the joint excavations of the British Museum and the University Museum, Philadelphia, at Ur of the Chaldees during the season 1925-6, was opened in the Assyrian Basement on July 12th. Mr. Woolley and his assistants have made this year some very remarkable discoveries, quite equalling those of former years in interest and importance, if not surpassing them. For though last year the fragments of the great stele of King Ur-Nammu formed a discovery of capital importance, no less important from the historical and artistic point of view are several of the objects found this year and now on exhibition : notably the two beautiful little stone heads of goddesses (Plates XX *d*, XXI *a*) and a most important small stele, important not only as a very fine example of the art of the end of the fourth millennium B.C., but also as one of the best representations we have of the actual ritual of Sumerian worship. The two heads are described in the section devoted to early Sumerian sculpture above, as are also two small heads of shaven priests discovered this year at Ur

(Plate XX *a, c*), and one, somewhat larger, found last year (Plate XX *b*). The smaller female head and the small archaic stele may be regarded as the two most important finds of this season. The stele is of limestone. On it are carved two cult-scenes. Above, the Moon-god, seated, receives a libation poured out by a king (?), naked, and with long hair, who is followed by several other male persons, cloaked and capped, possibly his sons. In the lower register a naked shaven priest makes an offering before the door of a shrine, in front of which is a sacred tree in a pot. Behind him, standing full face, is a priestess in robe and large hat, with hair loose over the shoulders. Other persons approach, bearing a goat as sacrificial victim. The date of this monument, which is perfect, is about 3000 B.C. Casts are shown of the later but also very important seated statuette of the goddess Bau or Gula, now at Baghdad, discovered this year. She is represented with geese at her side.

Other important early antiquities are a fine white shell plaque on which is engraved a scene of a bull plunging amid reeds (*c.* 3000 B.C.); a large painted pottery bowl from a very early foundation-deposit (before 3000 B.C.); a great moon-disk cut in alabaster on which is in relief a scene of a high-priestess of the moon, who was a daughter of King Sargon of Akkad (*c.* 2700 B.C.), offering to the god; and part of a granite cup with inscription of King Narām-Sin (*c.* 2600 B.C.), which was re-dedicated three centuries later by a daughter of King Dungi or Shulgi. A copper dagger with riveted haft, of before 2500 B.C., is also important as fresh evidence of the comparatively high development of the Sumerian weapon-making of the early Bronze Age, which seems to have been considerably in advance of that of Egypt. And a fragment of a steatite vase with high relief decoration, apparently representing a battle scene (?), showing fragments of two male figures, is important as additional evidence of the Babylonian origin of the Minoan Cretan technique of relief sculpture or steatite vases (such as those of Hagia Triada) which had no Egyptian counterpart. We have already had reason to surmise that the inspiration of the Gladiator Vase and the Chieftain Vase came from Babylonia.

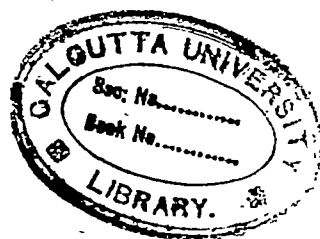
Belonging to a much later date are a set of unbaked clay figures, representing protective gods and demons, which were found each in a sort of sentry-box made of three plano-convex bricks, buried

beneath the floors of rooms of the seventh century B.C. Each 'sentry-box' was open towards the centre of the room. With each figure were buried bones from the sacrifice offered when the house was built. This practice of burying mascots beneath the floor was unknown in Babylonia till Assyrian days. It was an Assyrian custom. Somewhat later in date is a remarkable pottery vase with a roughly painted design in yellow, green, and black under glaze, imitating glass. This is interesting, because vases with somewhat similar decorations, though much smaller, have been found both in Greece and in Egypt and also in Sicily, and have usually been ascribed to the seventh-sixth centuries B. C., the precise period of the Ur vase, which we know dates from the time of Nabonidus. The place of origin of this particular glazed ware is still unknown. Also of late date is one of the most striking finds of the year: a copper *larnax* or bath-like coffin. Pottery larnakes were known in Babylonia from very early times, and were imitated in Crete from the Third Early Minoan period (c. 2500 B.C.) onward; but copper coffins had not hitherto been found.

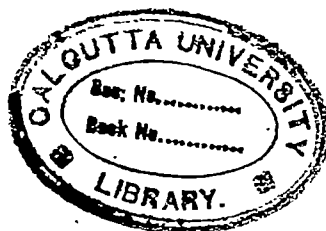
Many cuneiform tablets were found, some with interesting contents. One, of early date, containing a fragment of a chronicle, fills up for us a gap in a reign. Another tells us of the import of copper ore in bulk by sea. Another is a poem on the city of Ur. Others are of religious import.

The exhibition is completed by architectural plans and sketches. It will remain open probably till the end of October. H. R. H.

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35. AN ENGLISH MEDIAEVAL IVORY TRIPTYCH.

THE ivory triptych¹ represented on Plate XXXI belongs to the small group of mediaeval ivories of which the English origin is authenticated by definite evidence. Like another triptych and diptych long known to students,² it bears the arms of John Grandisson, bishop of Exeter from 1327 until his death in 1369.³ He was the second son of William, Baron Grandisson, who came to England⁴ in the household of Edmund, Earl of Lancaster, brother of Edward I. He was born at Ashperton in Herefordshire in 1292, and after various preferments became chaplain at Avignon of Pope John XXII, who in 1327 appointed him bishop of Exeter by papal provision; at Avignon he was consecrated. He returned to England in the following year, and thereafter seems only to have crossed to the Continent once, revisiting Avignon in 1331; almost all the rest of his life was passed in his diocese. It was he who rebuilt the nave of Exeter Cathedral from the second bay westward, and founded the collegiate church at Ottery St. Mary.

The foreign period of the bishop's career helps to explain the occurrence, in the lower part of the middle panel, of the unusually large half-figure of the Virgin with the Child. The group suggests the influence of Italian art, and this may be traced to the stay of Grandisson at Avignon, where painters of the Siennese school were employed by the popes. It is probable that while in that city he formed an acquaintance with their art, and he may well have acquired for himself pictures of Siennese origin. The scale and position of the group may be due to the especial devotion of the bishop to the Virgin; a passage in St. Anselm, known to have been a favourite

¹ Purchased in July 1926 with the aid of a contribution from the National Art-Collections Fund. The triptych is 8.27 in. (21 cm.) in height. A large fracture has damaged the middle panel, and the hinges are lost.

² Of these, the triptych and one leaf of the diptych are in the British Museum; the other leaf of the diptych is in the Louvre.

³ The shield is visible in the spandrel above the head of the Virgin. The arms are: paly of six argent and azure, on a bend gules a mitre (for difference) between two eaglets displayed or. The arms of Grandisson as borne by the bishop's elder brother Peter, Baron Grandisson, have three eaglets on the bend.

⁴ The family was of Burgundian origin, and the remains of its chief residence, the castle of Grandson, at the south-west end of the Lake of Neuchâtel, are still to be seen.

with him, dwells at length upon just such an intimate relation of Mother and Child as that here represented. Both Italian 'primitive' art and the art of mediaeval England took especial pleasure in homely and tender associations. It is probable that if, as we may suppose, the bishop himself chose for representation in relief an Italian model of this character, his choice was wholly congenial to the carver of the ivory, who has succeeded in rendering all the intimate charm. He has produced a relief of arresting quality, in which only the facial types fail to please.

In the damaged Crucifixion in the upper part of the central panel the sculptor again gives proof of no mean attainments, and the four single figures on the triptych-leaves are finely treated. They represent St. Peter and St. Paul above, St. John the Baptist and St. Thomas of Canterbury below, the last named being a figure of impressive dignity. The choice of these saints might well have connected the triptych with Grandisson, even were his arms absent. The high altar in Exeter Cathedral was dedicated by him in 1328 to Our Lady, and St. Peter and St. Paul. St. John was his patron saint. He had a peculiar veneration for St. Thomas, of whom he wrote a Life. But apart from all these indications, the identity in style between this triptych and the other ivories connected with him would alone place its affinities beyond a doubt. In all alike we have before us work definitely English in character, and possibly executed by a school active in the western counties. O. M. D.

36. MICHELANGELO, STUDY FOR THE SISTINE 'ADAM'.
STUDY for the figure of Adam in the 'Creation of Adam', on the ceiling of the Sistine Chapel.

Red chalk, $7\frac{1}{2} \times 10\frac{1}{8}$ inches.

This fine drawing (Plate XXXII), which has passed through the hands of many famous English collectors (Richardson, Reynolds, Lawrence, Ottley, &c.) and now comes directly from the collection of Mr. Godfrey Locker-Lampson, M.P., has been presented by the National Art-Collections Fund with the aid of donations from Sir Joseph Duveen and Mr. Henry Van den Bergh. It was engraved by F. C. Lewis in Ottley's *Italian School of Design*, 1823, and

has been reproduced in E. Steinmann's *Die Sixtinische Kapelle*, and quite recently by the Vasari Society. Though Mr. Bérenson, in his *Drawings by Florentine Painters*, could not make up his mind to attribute it to Michelangelo himself and placed it ultimately among drawings of the school, it is felt by those who have studied it recently not only that it is fully worthy of the master, but that the *pentimenti* which it contains, the slight differences in attitude from the finished work, and the placing on the sheet (which seems to have been from the first too small to contain the whole design) of the detached studies of the hands are all arguments in favour of originality and against the theory that the drawing is a copy from the fresco.

On the back is a much weaker drawing of the head of a youth adjoining the 'Creation of Adam' on the ceiling. This drawing is certainly not by the master, and appears to be a copy of a drawing by Michelangelo, and not a copy of the finished work. C. D.

37. EXCAVATIONS AT LUBAANTUN, 1926.

THE Ancient Maya site of Lubaantun lies in dense forest near the Columbia branch of the Rio Grande in Southern British Honduras. By river it is some fifty-five miles from the sea, and the journey has to be performed in native dugout canoes, owing to the numerous snags and rapids in the Columbia.

The main complex of buildings occupies a roughly triangular hill-spur, bounded by two converging stream valleys. It runs almost due north-south, and may have been selected as a ceremonial site for this reason; because the points of the compass played an important part in Maya ritual. The top of the spur has been levelled by the early builders, and used as a foundation for series of pyramids and mounds enclosing courts. Further, the slopes have been carved in terrace-formation and faced with masonry. The complex measures some 900 feet long by 600 feet wide towards the northern end.

The researches undertaken this year, which were subsidized by the Trustees of the British Museum, were in the nature of a preliminary survey. Following the severe labour of clearing the dense bush, attention was directed to the preparation of a plane-table and compass survey, careful examination was made of the various

structures, and excavation was carried out at certain selected points.

The first season's work has established the fact that Lubaantun presents certain peculiar architectural features which distinguish it from any other Maya site yet discovered. Three, and possibly four, architectural periods have been established, and the tremendous amount of reconstruction which has been carried out suggests a very early date for the original site. In the process of excavation numbers of pottery fragments, painted and moulded, were discovered, together with shell ornaments and stone implements. A large proportion of the surface finds are in the Early Maya style, and this fact again suggests that the earlier buildings, submerged by later reconstructions, belong to a comparatively remote period.

The Maya were in the habit of adding to their ceremonial buildings by constructing around them an outer 'skin' of masonry. The builders of Lubaantun went further than this. When the need for expansion arose, whole series of hill-terraces were filled in with rubble, and an outer containing-wall of masonry was added to the hill-side. The labour must have been enormous, and suggests that the district must have been inhabited by a numerous population working under a strong central control.

Four classes of masonry exist at Lubaantun, as follows :

1. Megalithic, built of well-cut blocks, of very varying dimensions, but including squared stones measuring over 5 feet $\times$ 2 feet 6 inches $\times$ 4 feet.

2. Perpendicular, with a regular 'set-back' every few courses. This is constructed in smaller blocks, extremely well matched and fitted. Traces of stucco coating were observed on both of these two classes of masonry.

3. In-and-out building, in which each second course overlaps the course immediately below, the main outline of the wall being carried up at a pronounced 'batter'. Again composed of well-cut and well-matched blocks, but showing no traces of stucco.

4. Poor masonry of badly matched and badly cut blocks; walls showing a distinct 'batter', with traces of an attempt at in-and-out building.

The most spectacular structures, the two great pyramids on the

eastern side of the hill-spur, are in the in-and-out style. One of these, Pyramid C, is shown in Plate XXXIII *a*, as it appears from the opposite side of the valley. It is difficult to realize the scale ; but it may be mentioned that the vertical height of this pyramid is 40 feet, while that of the collapsed hill-terrace on which it stands is 50 feet. Plate XXXIII *b* shows a detail of the north-western angle, and affords a good illustration of the in-and-out style peculiar to this region of British Honduras.

While examining the collapsed terraces to the south of the pyramid, blocks of unusual size were discovered among the debris. Excavation at this point showed that the outer terracing concealed a system of hill-terraces in megalithic style, resembling the masonry of Peru far more closely than anything so far discovered in the Maya area. Time was lacking to trace the extent of these megalithic terraces, but their alignment appears to under-run the two great pyramids. It is probable, therefore, that these terraces were filled in and 'submerged' before the pyramids were built. It may be assumed that the megalithic style antedated the in-and-out style. The megalithic terraces are shown from a distance on the left side of Plate XXXIII *a*, and a detail view is shown in Plate XXXIII *c*. Megalithic terracing is not confined to the Lubaantun complex, for blocks of even greater dimensions were discovered on a hill farther up-river.

An excellent example of the perpendicular style is shown in Plate XXXIII *d*. This illustration shows the corner of an important mound after partial excavation. The set-back of the perpendicular courses occurs at more frequent intervals than usual, but this particular mound is of especial interest because it has been enlarged by an outer skin of masonry in the in-and-out style. Plate XXXIV *a* shows a closer view of the corner, with the perpendicular masonry disappearing behind the in-and-out. Here chance helped the excavator. Normally the outer skin of masonry should have been continued round the entire building ; but in this case the later builders were forced to stop at the point shown in the photograph in order to avoid blocking up the passage between this and the next mound. The clearing of this mound definitely established the priority of the perpendicular style to the in-and-out. Excavations

in other parts of the ruins brought further confirmation of the chronological relation of the two styles.

Excavation in a court, designated Court III, showed that the original hill-terrace, in fine perpendicular style, had been filled in with rubble and 'submerged' by a stucco flooring extending to the later terracing with which the hillside had been encased. Plate XXXIV *b* shows the excavation in the floor of this court, revealing the original terrace-wall and the rubble filling, all covered by a stuccoed floor, which extends to the edge of the present hill-slope, now covered with the debris of collapsed, later, masonry.

Another court, Court IV, immediately to the north, provided evidences of four constructional periods. First a hill-terrace in beautiful perpendicular style. Second, the building of an important burial-chamber against the eastern wall, the filling-in of the hill-terrace, and the construction of low terraces facing the burial-niche. Third, the construction of further terraces nearer the present hill-slope. Finally the building of a southern wall in the in-and-out style at the south of the court (Plate XXXIV *c*).

The fourth style of masonry, composed of badly matched, irregular blocks, occurs in additions to buildings of the in-and-out style, and obviously belongs to a late, and degraded, period. Either the perpendicular or the megalithic styles are the earliest, but the relation between them is not yet established. To judge, however, from the history of early American architecture as we know it, it is probable that the megalithic style is the earliest of all.

So far excavation has been confined to the surface-layers, and no attempt has been made to penetrate the submerged structures in perpendicular and megalithic style. Numbers of pottery fragments, shell ornaments, and stone implements have been discovered, and the fact that the pottery is in the style of the early sites of Copan, Quiriguá, and Palenque, suggests that further excavation below the submerged structures may produce evidence of the highest importance in relation to the origin of the Maya civilization.

Much of the pottery, though in the early artistic style, shows a highly developed technique (Plate XXXIV *d*). A large proportion of it is mould-made, and fragments of moulds were found during

excavation. Possibly the most puzzling feature of the site is the entire absence of ornamental stone carving; and this statement includes the whole surrounding region. It is impossible, therefore, in the absence of dated inscriptions, to relate this site chronologically with other Maya 'cities'. But the numerous reconstructions evidenced in its architecture, and the fact that the pottery discovered above the submerged structures is in the early Maya style, suggest that the foundation of the site dates to a very early period in the history of American civilization. Hieroglyphic inscriptions have been found on the pottery, but these are too fragmentary to give a consecutive reading.

The season's work suggests that further intensive exploration of this site may produce results of the highest importance to American Archaeology.

T. A. J.

38. RECENT EGYPTIAN ACCESSIONS.

THE Egypt Exploration Society has recently presented an interesting series of antiquities discovered during the last season's excavation in the necropolis at Abydos, some of which are here illustrated with the assent of the Society. Chief among these is an important series of bead necklaces of various materials found with the dead, of all periods from the predynastic to late times. A chaplet of small beads of gold, garnet, and perhaps spinel ruby, besides more ordinary stones and faience, is very interesting, as it is of predynastic date (Plate XXXV *a*). Another necklace of small garnet beads with a beautifully cut and ground obsidian scarab (uninscribed) of the XIIth Dynasty is also very fine (Plate XXXV *b*). An almost unique object is the copper censer with lid (Plate XXXVI *a*), very different from the usual Egyptian incense-burner, and analogous to those of the Coptic period and our own. It is however of the VIth Dynasty, and was found with a large set of model tools of the same age, also presented to the Museum. A microlith of carnelian is like others already found at the necropolis of Abydos and previously given to the Museum by the Egypt Exploration Society. An interesting gift is the granite dowel-block with the name of Seti I, which proves the XIXth Dynasty date of the 'Osireion'.

A fine stele of the second Intermediate period, and a number of small objects of various dates and varying interest and importance have also been given, besides pottery from el-'Amarna and a green glaze finger-ring of the XVIIIth Dynasty, found there by Mr. John Tweed.

Other recent gifts include four objects from the collection of the late Lord Carmichael given by friends of the Museum, three of which are here illustrated (Plate XXXVI *b*), viz., a small bronze figure of a priest offering incense in the usual long burner mentioned above; a steatite seal, in the form of a lion, with the name of a XIIth Dynasty king (Amenemhet II); and a very fine blue faience spacer for a bead necklace with openwork designs of gods and genii (on one side Harpokrates seated on the symbol of 'gold' and protected by flying hawks, and Haroëris hawk-headed, slaying two prisoners; on the other side the falcon of Horus between protecting uraei, winged and wingless) dating from the XXVIth Dynasty. The figure of the priest is inscribed at the back 'the priest of Isis, Zaho' (Tachōs). It dates from the XXVIIIth to the XXXth Dynasty (fourth century B. C.). The fourth object is a seal in the form of a lion of glazed steatite, on the base of which is a hunting-scene (XVIIIth-XIXth Dynasty). H. R. H.

39. TWO BLACK-FIGURED GREEK VASES.

THE Department of Greek and Roman Antiquities acquired at the Bateman Sale in June 1926 two very interesting examples of early Greek vase-painting, together with a few other vases of less importance.

The first of these to be described is an *oinochoe* or jug (Plate XXXVII *a*), belonging to a well-marked and somewhat peculiar group of early black-figured vases, of the beginning of the sixth century B. C. It is now generally recognized that these vases were made by Ionian Greek artists from Asia Minor, who had taken up their residence in Etruria, perhaps as the result of political events, just as the people of Phocaea were driven about this time to found a new settlement at Massilia (Marseilles). The connexion between the art of Ionia and that of Etruria was very close in the sixth

century, and it is often difficult to decide whether a particular work is to be attributed to the teachers from whom the Etruscans learned their art, or to the pupils themselves.

The vase is about 12 inches or 30 cm. in height, and has an egg-shaped body on a low foot and a high triple-ribbed handle ending on the lip in two disks or *rotelle*, the lip itself being pinched up sharply into a trefoil form. The decoration differs from that of the majority of vases in this group, in the absence of vegetable motives and friezes of animals; on the other hand it is richer than any in regard to figure design. The subsidiary ornamentation is confined to a pattern of tendrils terminating in palmettes and lotos-buds under the handle; and round the neck is a narrow frieze of five flying birds.

The body of the vase is decorated with two broad friezes of figures, divided by a double line, but the lower frieze ignores this division in more than one place. In the upper frieze is represented a group of revellers or dancing men. On the left a nude man with red hair stands before a large *krater* or mixing-bowl, holding up a branch in his left hand. The *krater* has a wide body and short neck, and high handles ending in large scrolls; it is painted with bands of animals (two panthers above, a swan and panther below) and ornamental patterns. On the right of this is a large drinking-cup (*kylix*). The rest of the scene is occupied by four dancers in grotesque attitudes, with raised hands; one has red hair, and two wear high white head-dresses resembling turbans; each of these wears a loin-cloth, and two of the figures have their bodies painted purple throughout.

The lower frieze represents a combat of two soldiers defending a city gate against three, one of the former having been already struck down prone. They are all fully armed, and wear helmets with white crests; one has a shield quartered in black and purple. On the right a fifth soldier retreats, carrying a shield from which projects a serpent in relief. On the extreme left is the gateway of the city, represented by two large blocks of masonry, one chequered in black and purple, the other in black and white, and in the gateway itself sits a woman, with flesh painted white, watching the combat.

A similar city-gateway is represented on the François-vase in Florence.

The other vase is an amphora of developed Attic black-figure style (Plate XXXVII *b*), in perfect condition, and dating from about the third quarter of the sixth century. The subjects on either face of the vase are divided by patterns under the handles, the ornamentation generally being typical of the black-figured vases of the period. On one side is represented the goddess Athena, armed with the aegis, striking down the giant Enkelados, a scene from the Battle of the Gods and Giants which is often depicted as a whole in Greek art, but this particular scene by itself is a favourite with the sixth-century vase-painter. Enkelados is fallen on one knee; he is represented as a fully-armed soldier, and bears a shield with the device of a fish. On the right of the scene Hermes stands watching, and in the background is a large tree, a 'short-hand' device adopted by Greek vase-painters to indicate landscape.

On the other side of the vase we have an episode in a musical competition, perhaps in connexion with the Panathenaic or other games. A lyre-player, wearing the usual long white tunic of the musician, is playing on his lyre while in the act of mounting the platform (*bema*), which is in the form of a white block with black cornice and plinth, and immediately before him sits a judge wrapped in his cloak. On either side is a similar figure standing, but it is not clear whether these are assessors to the judge or merely listeners. The subject is not a common one on Greek vases, but is sometimes found on those which were given as prizes in the Panathenaic games, and which bear representations of the contests in which they were won.

H. B. W.

40. A SUPPOSED PORTRAIT OF LEONIDAS.

IN the course of excavations on the Acropolis at Sparta in April-May 1925 the British School at Athens (under the direction of Mr. A. M. Woodward) came upon a statue of Parian marble, complete down to the waist except that the arms are missing, and representing a bearded warrior wearing a helmet. The figure is slightly larger than life-size, and the treatment of the muscles of the shoulder

and back indicates that the pose was one of a man in an attitude of watchful defence rather than of attack. The head is turned somewhat to the left with a slightly upturned gaze ; the helmet has the cheek-pieces drawn down, each decorated with the horned head of a ram. •

The style of the figure, with the slight tendency to archaism in the head, suggests that its date is about 480-470 B. C., and Mr. Woodward is inclined to attribute it to a Peloponnesian school. It is at all events probable that it represents a hero of the Persian Wars, and from the pose it is permissible to suggest that we have here a representation of Leonidas, the hero of the last stand at Thermopylae. Whether this identification is justifiable or not, the figure must be of the utmost importance in the history of art, not only for its general merit but as a wellnigh unique example of early Greek portraiture.

By the kindness of the Committee of the British School at Athens, an admirable cast of the figure has now been presented to the Department of Greek and Roman Antiquities, and is on exhibition in the Archaic Room.

H. B. W.

41. A ROMAN TERRACOTTA RELIEF.

THE Romans of the late Republican and Augustan period, following their Etruscan ancestors, employed terracotta to a large extent in architectural decoration, both in public and private edifices. A large number of slabs with designs in relief, which appear to have been purely ornamental in character, and were fixed on the walls of private houses in the form of friezes or of hanging borders to cornices, are to be seen in our museums, and the British Museum contains a fine series from the Towneley collection.¹ A hint at the popularity of these reliefs is given by Cicero, who in a letter to Atticus says : ' I hand over to you the bas-reliefs (*typos*) which I propose to insert in the cornice of my little *atrium*.'

Many of these slabs are ornamented with mythological subjects, chiefly from heroic legend, and an interesting addition has been made to these by a recent purchase of the Greek and Roman

¹ A full description is given in the *Catalogue of Terracottas*, pp. xviii, 379 ff.

Department (Plate XXXVIII *a*). This is a slab measuring $14\frac{1}{2} \times 13$ inches, and ornamented with a band of egg-pattern above and a scalloped edging below on which are palmettes linked by tendrils; in the slab are four holes indicating the manner in which it was fixed or suspended for purposes of decoration. The subject of our relief is Theseus's farewell to Ariadne in the island of Naxos, when the hero, finding himself in a similar predicament to that of Aeneas at Carthage, is casting about for the best way of escape. Here he is represented standing in a more or less apologetic attitude, with the prow of his ship visible at his side, before the weeping Ariadne, who is seated on a rock under a tree, and holds up her garment to her streaming eyes. The subject is a rare one in these reliefs, although we find others repeated in considerable numbers from one mould; but the only other complete example known is in the Berlin Museum. The relief was formerly at Longton Hall in Staffordshire, whither it was probably brought by recent temporary owners from the neighbourhood of Rome, where all of this series have been found.

H. B. W.

42. A SILVER TETRADRACHM OF CYRENE.

THE archaic silver tetradrachm of Cyrene (Plate XXXVIII *b. 1*) belongs to a very rare group, of which some dozen specimens, varying in details, are known to be extant. It dates from about 550 B. C. The silphium plant, the regular type of this mint, appears on the obverse; on the right is its heart-shaped fruit, on the left the forepart of a gazelle feeding. The exact nature of the silphium, an umbelliferous plant which has now disappeared from Cyrenaica, is matter of dispute; in antiquity it was the chief source of the country's prosperity. In the impressions on the reverse of this coin are certain markings; none of those on other specimens of this group can be made out, but one of those on the new specimen is apparently a gazelle's head.

G. F. H.

43. A GOLD OCTODRACHM OF PTOLEMY III.

THE currency of the Ptolemies, Greek Kings of Egypt, is distinguished by its richness in gold coins of large denominations. The gold piece of eight drachms (426 grains) illustrated in Plate

XXXVIII *b.* 2 was issued during the reign of Ptolemy III (247-221 B. C.). At first sight it resembles the relatively common octodrachms of his predecessor's reign, and indeed it bears the same types: on one side the heads of Ptolemy I and Berenice I, on the other those of Ptolemy II and Arsinoe II. But whereas on the older coins the elder couple are described by the inscription as 'gods', and the younger as 'brother and sister', on the one before us both words (*Theon Adelphon*) have been transferred to the side which portrays the younger couple. Of this rare variety only two other specimens, one at the Hague, the other at Athens, have been recorded; they permit of the completion of the inscription of which only the beginning is preserved on the new acquisition.

G. F. H.

44. AN EARLY AZTEC STONE MASK.

THE Ethnographical collections at the British Museum have been enriched by an unusually fine example of early Aztec stone-carving, in the form of a mask, representing a human face life-size, which has been presented to the National Collection by the Committee of the National Art-Collections Fund (Plate XXXIX).

It is carved in bold relief from hard brownish-black volcanic rock, and measures approximately 6.5 inches high by 5.8 inches wide. The eye-cavities and mouth have been hollowed out to a considerable depth, and must originally have been filled with inlay, probably of shell and obsidian. Traces of the tubular drill by means of which the process was conducted are apparent in the eye-sockets.

The boldness and simplicity of the main outlines are supplemented by a great subtlety in modelling, a feature which is especially noticeable in the profile view. The production of so striking a work of art by the aid of stone, bone, and cane tools implies a knowledge of material and a surety of hand of which any modern sculptor might be proud.

There is a slight cavity at the back, but not deep enough to permit the mask to be worn on the face. It is furnished with holes on the posterior margins, and may have been worn as a breast-ornament on ceremonial occasions by some priest or official dignitary, though

it is rather heavy for use in this way. More probably it was affixed to some idol of wood or, possibly, stone.

The British Museum already possesses several very fine Mexican masks in stone and obsidian, but the specimen presented by the National Art-Collections Fund yields to none of them either in artistic or technical qualities.

T. A. J.

45. MEZZOTINT BY PRINCE RUPERT.

THE only known impression of Prince Rupert's *Head of a Woman, in an oval* (No. 12 of Chaloner Smith's catalogue), was purchased at the sale of the Henry Percy Horne collection of engravings on June 22nd. Half of the cost was defrayed by the son and daughters of the late Mr. Horne, and a liberal contribution was also made by Messrs. Thomas Agnew & Sons (Plate XL).

The mezzotint (plate, $7\frac{7}{8} \times 6\frac{1}{8}$ inches; oval, $7\frac{5}{16} \times 5\frac{11}{16}$ inches) has the signature 'Rp', engraved with the burin, at the top. The subject is the same as that of the much smaller plate, C.S. 10.

Of the twelve mezzotints by Prince Rupert, who learned this process of engraving from its inventor, Ludwig von Siegen, the Museum now possesses ten, two minor works, nos. 8 and 11, being still lacking.

C. D.

46. DRAWINGS: RECENT ACQUISITIONS.

a. Jacob Adriaensz Backer (1608-51). Study of a woman standing, with her left hand resting on a pitcher. Black chalk, heightened with white, on grey paper. $12\frac{5}{8} \times 6\frac{1}{4}$ inches. Presented by J. P. Heseltine, Esq. (Plate XLI a).

DIGNIFIED in pose and skilful in the cast of the drapery, this is an excellent example of a rather rare Dutch artist, to whom the attention of critics has recently been directed by the monograph of Dr. Kurt Bauch. His other drawings in the Museum are described in Vol. III (just published) of Mr. A. M. Hind's Catalogue of the Dutch drawings in the Department.

b. Jacques-André Portail (d. 1759). Study of a youth, seated. Black, red, and white chalk on grey paper. $5\frac{1}{4} \times 6\frac{3}{4}$ inches. Presented

by Henry Oppenheimer, Esq., through the National Art-Collections Fund (Plate XLI *b*).

A YOUTHFUL artist, evidently an amateur and an aristocrat, sitting under a tree, holds up in his left hand a sheet of paper, presumably stretched on a board, while with his right hand raised he calculates distance and proportion, keeping his eyes fixed on a far-away object.

A graceful and charming example of the French eighteenth-century technique of drawing *à trois crayons*, by a rare artist, born at Nantes, who painted flowers and landscapes, but is now best known by his drawings of the figure, fine examples of which have passed through the Mühlbacher and Doucet collections. He became in 1740 'garde des plans et tableaux du roi' at Versailles, was received into the Royal Academy in 1746, and exhibited at the Salon from 1747 till his death, at Versailles, on November 4th, 1759. He was not hitherto represented in the Museum by an original drawing.

Among other recent acquisitions are two modern water-colours presented through the National Art-Collections Fund: 'Bramerton Common', a fine specimen of the Norwich painter, Thomas Lound (1802-61), given by Mr. T. W. Bacon, and 'Ballyvaughan, Evening', by the Irish painter Percy Francis Gethin (1874-1916), by whom the Department has already an excellent collection both of drawings and of etchings.

The Museum is indebted to M. Alfred Pornet, of Beaulieu (A.-M.), and Mrs. P. M. Barnard, for the gift of a selection of drawings by Corot chosen from a large collection, not recorded in the standard work on Corot by Robaut, now owned by M. Pornet. Many hundreds of drawings, most of them not of the best quality but evidently authentic, dating from every period of the artist's life and abounding in intimate memoranda throwing light on his travels and friendships, have remained together until recently in large, ill-assorted parcels. From these the Keeper was permitted to choose a few specimens, which include landscapes in red chalk and *fusain*, some slight figure subjects, and three beautiful examples of Corot's hitherto unknown landscape paintings in *détrempe*, a dry

and friable medium resembling *gouache* in effect, which he evidently did for his own pleasure and amusement, writing informal and often jocular notes on the back. These have been made known for the first time by a recent sale and exhibition in London. C. D.

47. A BULL OF POPE ADRIAN IV.

THE Department of Manuscripts has recently acquired by purchase a bull of Pope Adrian IV (Nicholas Breakspear, the one English Pope), bringing the number of his bulls preserved in the Department up to four. Of the other three, only one (Harley Charter 111 A. 2) still has the bulla, or leaden seal, attached to the document with a cord of silken thread; it is a bull of protection to Rufford Abbey, dated 1156, and is of similar character and form to the new acquisition, but in inferior condition, the text being very much faded in parts. The two others (Harl. Ch. 43. A. 18, Add. Ch. 1539) are much smaller, less imposing documents, being merely mandates issued in the course of lawsuits; and their bullae are represented only by the holes through which the threads once passed. The latest acquisition (Additional Charter 66715) is on vellum, 2 feet 6½ inches by 1 foot 7¼ inches; it is addressed to the nuns of St. Mary's, Neasham (a Benedictine priory, in the parish of Hurworth-on-Tees, co. Durham), and confirms them in their privileges and possessions, including the site of the church (called Mahaldecroft), which was given them by Emma, daughter of Waldef, and other specified properties, in the recital of which occurs the unusual phrase 'cum medietate *offnamarum* suarum [sc. Emmae] in culturis, pratis, et turbariis' (according to C. Trice Martin, *The Record Interpreter*, 2nd ed., 1910, p. 287, *ofnama* means an enclosure, but that interpretation hardly seems to fit the sense here). Begins 'Adrianus . . . in perpetuum. Prudentibus virginibus.' Dated Lateran, iii non. Feb. Indict. v. A. D. MCLVI [the third year of Adrian's pontificate, = 3 Feb. 1157]. It has the 'rota' (inscribed 'oculi mei semper ad dominum' on the encircling ring, 'S̄cs Petrus', 'S̄cs Paulus', and below 'Adrianus pp̄ iii' in the central space) and the autograph inscription 'Ego Adrianus Catholice Ecclēe Ep̄s', followed by the usual 'ss' (subscripsi) and mono-

gram 'Bene valete', with the attesting signatures of nineteen cardinals, and at the foot the dating clause, written (as is also the text of the document) by Rolandus, cardinal-priest and chancellor (Rolando Bandinelli, afterwards Pope Alexander III). The leaden bulla, 1½ inches in diameter, has on the obverse 'ADRIANVS PP. IIII', and on the reverse a cross potent, on a long foot, between the heads of St. Paul and St. Peter, inscribed 'S.P.A.S.P.E.'; it is attached to the document by strands of twisted green and crimson silk. The text is not in Jaffe's *Regesta*, but has been printed, with translation and description of the document (then in the possession of a Mr. Salvin), in *Archaeologia Aeliana*, new ser., vol. xvi, 1894, p. 268. J. A. H.

48: SPANISH INCUNABULA.

THE Department of Printed Books has been fortunate enough to add to its incunabula collection four Spanish books reputed to be unique. Three are without printer's name and date, but one bears the imprint Toledo, and all three have been identified, on the evidence of a book not in the Museum collection, as the work of the first Toledo printer, Juan Vazquez, whose dated output belongs to the years 1484-6. The fourth book was printed by Meinardus Ungut and Stanislaus Polonus at Seville in 1494.

The most important of the Toledo books is a collection of religious poems by Ambrosio Montesino, a favourite poet with Queen Isabella, and it is appropriate that this book should be acquired in the year of the seventh centenary of the birth of St. Francis, for its author was a prominent Franciscan in his day; furthermore, among the poems it contains, all written for Queen Isabella or eminent persons at Court, is one on St. Francis. The literary importance of the book lies in the fact that it is the first printed draft of a collection of poems which Montesino reprinted in much enlarged form as *Cancionero de diversas obras de nuevo trobadas* in 1508. In the *Cancionero*, which was several times reprinted after the author's death, many new poems were added, and the poems of the earlier collection appear much altered and sometimes extended.

Another of the three Toledo books consists of religious verse. This

is the *Coplas de la pasión con la resureción*, two poems written by the Comendador Roman for the 'Catholic Kings' Ferdinand and Isabella. The work exists in another fifteenth-century Spanish edition, but both editions are known only from a single copy, hence perhaps the fact that the poems have not been reprinted in modern times. The copy now acquired is generally regarded as being of the first edition.

The remaining Toledo book is a French romance in a Spanish translation, *La estoria del noble Vaspasiano enperador de Róma*. It lacks the first and last leaves, as well as an inner sheet of the last quire. Another copy of this book has recently been recorded on not very reliable authority. If the record is not substantiated, the Museum now possesses the only known copies of the two Spanish editions of this romance printed during the fifteenth century, for the Grenville Library contains the unique copy of the Seville edition of 1499, in which two leaves of the first quire are lacking.

The last of the four books is an imperfect copy of a work entitled *La revelacion de Sant Pablo*. This work consists of forty-one chapters, and the sheets containing the first twelve chapters are missing in the copy now acquired. Some years ago the Bibliothèque Nationale at Paris acquired a copy, also imperfect, of a fifteenth-century edition of this text in a Catalan translation. Otherwise the text is unknown.

The above books form a notable addition to the Spanish section of the incunabula collection, a section which is at once the weakest and the most difficult to strengthen. Their acquisition has been largely due to the generosity of the following benefactors: Sir Leicester Harmsworth, Bart., Lieut.-Col. Sir Arnold T. Wilson, K.C.I.E., A. Chester Beatty, Esq., C. S. Gulbenkian, Esq., Charles V. Sale, Esq., and W. H. Woodward, Esq. H. T.

49. CROFT LYONS BEQUEST OF EARLY DIALS AND OTHER INSTRUMENTS.

BY the bequest of the late Lieut.-Col. G. B. Croft Lyons, F.S.A., the collection of mathematical instruments in the Museum has been increased by the addition of some interesting examples. The most important is a finely engraved horizontal dial, with compass and wind-vane, signed: *Erasmus Habermel Pragae fecit* (Plate

XLII *a*).¹ This maker in his earlier years worked at Regensburg and Augsburg. He was astronomical and geometrical instrument-maker to the Emperor Rudolf II, working in the later part of his life at Prague, where he died in 1606 ; it was during his residence at Prague that he made instruments for the celebrated Tycho Brahe, who was in the city at the close of the sixteenth century. Habermel's activity falls within the great period of instrument-making in South Germany, and among the makers of his time he takes a high place. The present dial is a good example of his work ; it stands upon four feet, and is engraved upon both sides, the whole being richly gilt. The borders on the upper surface are ornamented with scrolls in panels ; the larger spaces on either side of the compass are filled with motives composed of various fruits.

Another object in the bequest deserving special mention is a small ivory globe of much charm and refinement. It is of French origin, the exterior engraved with the zodiacal signs of the months, and with scroll designs (Plate XLII *b*) ; ² it unscrews at the middle, one of the two halves containing a dial and compass.

Among the remaining objects are an English quadrant engraved with a rose, signed G. H., and dated 1665 ; two later English dials in shagreen cases, and a large brass sundial with C. R. surmounted by a royal crown. As the workmanship and lettering upon this dial point to the beginning of the nineteenth century, it seems probable that it may have been made for Queen Caroline, consort of George IV.

O. M. D.

50. EUROPEAN GLASS.

THE Museum Collection of European glass of the seventeenth and eighteenth centuries was materially strengthened by the acquisition of some thirty examples, collected by Mr. W. W. Winkworth, M.C., with a view to filling gaps in the Department. A selection of these pieces—some of which were acquired by purchase, while others were presented by the generosity of the owner—is here illustrated (Plate XLIII). This includes two decanters of

¹ Dimensions, $7\frac{1}{2}$ in. (19 centimetres) square.

² Diameter, 2 in.

English glass of the middle of the eighteenth century, one engraved with a label inscribed MADEIRA, the other an early specimen of cut glass with floral decoration. Another fine early example of the latter technique is the covered goblet on Plate XLIII *b* with its 'Bristol' acorn knob. On the same Plate are two English wine-glasses, decorated in Holland with engraving of ships; that to the right is a glass of about 1730 inscribed SALUS PATRIAE, that to the left is some forty years later and is inscribed HET WELVAAREN VAN DE MARIA IOHANNA. The remaining examples here illustrated are continental in origin. They comprise a covered goblet of Nuremberg glass of the seventeenth century, of elaborate form, engraved with houses and figures in a landscape, as well as two wine-glasses, typical specimens of German cutting of the first half of the eighteenth century. The two covered goblets, surmounted by birds, are of Liège glass of the eighteenth century. Among the pieces not illustrated are nine wine-glasses in English style, two made in Germany and seven at Liège, which are interesting as showing the extent to which English fashions came to prevail on the Continent in the course of the eighteenth century. A German sweetmeat-dish dated 1723 and a wine-glass of the rare type made at Lauenstein in Kalenberg may also be mentioned. W. K.

51. THE WEIGHTMAN COLLECTION.

MISS RUTH WEIGHTMAN has generously carried out the wish of her uncle, Surgeon-Captain A. E. Weightman, in presenting a selection numbering nearly nine hundred specimens from his collection of English coins. Captain Weightman had put together the most complete private collection of the English copper coinage, and the most valuable part of his collection was the series of patterns and proofs. From the time of Elizabeth there had been vague proposals for the issue of a coinage in base metal for the lower values, and these materialized in the 'Harrington' farthings of James I, the copper and tin halfpence and farthings of Charles II, and the copper coinage of William III and subsequent reigns. Such proposals were from time to time accompanied by the submission of model coins, or patterns, which were sometimes more decorative

and always more carefully struck than the current coinage. The most prolific period for patterns was the ten years preceding the new copper coinage of 1806, when many artists submitted designs, and specimens were struck in various metals both at the Royal Mint and in Birmingham. At the same time came into vogue the practice of issuing for sale to the public sets of current coins struck on flans specially prepared, sometimes bronzed or gilt. These proofs are valued by collectors, and the patterns play an important part in the history of the coinage.

This valuable gift forms an admirable complement to the collection of English milled silver coins presented by Mr. T. H. Boileau Graham in 1919. G. C. B.

52. MEDALS FROM THE ROYAL MINT.

THE medals struck at the Royal Mint during recent years, of which a complete set has been acquired, are of some interest as showing distinct signs of an improvement in medallic technique on the part of the few British artists who are experimenting in this neglected branch of art. A school of direct die-engravers has still to be created; meanwhile the models which are being executed for the most part under the auspices of the Advisory Committee of the Royal Mint, for reproduction by the reducing machine, show increasing comprehension of the requirements of such a method of reproduction. The work of Mr. Percy Metcalfe stands out in this respect; his medals of Lord Haldane and Mr. A. H. Johnson are strikingly realistic portraits, and that made for the twenty-fifth anniversary of the Mond Nickel Company reveals a delightful fancy. The encouraging feature of the output of the Mint is that the designers, though the measure of their success may vary, are really interested in the problems before them, and no longer content to design circular reliefs without consideration of the fact that their models are to be reproduced as medals.

53. BARRON FIELD'S MEMOIRS OF WORDSWORTH.

IT has been long known from Knight's *Life of Wordsworth* and his *Letters of the Wordsworth Family* that manuscript Memoirs of the Life and Poetry of William Wordsworth by Barron Field

existed, but since Knight's time the original manuscript had remained inaccessible until it was recently acquired by the Museum.

Barron Field is best known as the B. F. who accompanied Elia and Bridget Elia on their pilgrimage to Mackery End, and as the correspondent to whom Lamb addressed the letter afterwards developed into the essay on 'Distant Correspondents'. He held judicial appointments in Australia and Gibraltar, published poems and memoirs of literary friends, and contributed something to the revival of the earlier English poets. Probably he owed his acquaintance with Wordsworth to Lamb. He began the Memoir in 1836, and in a letter of 1840 Wordsworth deprecated its publication on the ground that it revived dead controversies and touched upon matters not agreeable to his family. Probably Wordsworth's decision will be approved by modern readers on other grounds, for the book consists largely of quotations from articles and books by Cottle, Hazlitt, Coleridge, and others already sufficiently well known to students, and the copious critical matter supplied by Field himself seems to have no more than a historical interest to-day. But no doubt a careful reading will supply some gleanings to Wordsworth specialists.

The real interest of the book, however, resides in the autograph pencilled comments, sometimes of considerable length, made by the poet himself while reading the Memoir, probably in 1840. Some of these have been printed by Knight, but the whole series would repay reprinting with the context of the Memoir.

The notes throw light on many points of interest, touching on the poet's biography, his personal appearance (commenting on Hazlitt's description of his forehead as narrow he writes: 'Narrow forehead! I went thro 3 large magazines of hats in Paris before I could find one large enough & yet my scull is almost cut away behind'), his political opinions, his poetical theories ('In the foregoing there is frequent reference to what is called M^r Wordsworth's theory & his Preface. I will mention that I never cared a straw about the theory & the Preface was written at the request of Coleridge out of sheer good nature'), his attitude to Shakespeare,

Dryden, and Pope, and his reception of the comments of Coleridge, Hazlitt, and De Quincey. The note on the last named (not printed by Knight) may be reproduced here : ' The Man has written under the influence of wounded feelings as he avows, I am told ; for I have never read a word of his infamous production [the articles on the Lake Poets] nor ever shall. My acquaintance with him was the result of a letter of his own volunteered to me. He was 7 months an inmate of my house ; by what breach of the laws of hospitality that kindness was repaid, his performance, if rightly represented to me, sufficiently shows. A Man who can set such an example, I hold to be a pest in society, and one of the most worthless of mankind. They who know me best could testify, did they think it worth while to notice the thing, that my fault was only that of bearing with him, his character and proceedings far more tenderly than I ought to have done. The particulars shall never by me be recorded.'

R. F.

54. DR. WILSON'S ANTARCTIC JOURNAL.

CAPTAIN ROBERT SCOTT'S journal, deposited by the kindness of his widow, has for several years been an attractive exhibit in the Manuscript Saloon, where the Antarctic Expedition of 1910-12 is further illustrated by the *South Polar Times* and Mr. Ponting's prints from photographs taken at the Pole by Scott's valued colleague Dr. Edward Wilson. How much the expedition owed to Dr. Wilson every reader of Scott's narrative knows, and the illustration of the *South Polar Times* was largely his work. Mrs. Wilson, his widow, has also now deposited his journal, found, like Scott's, in the tent with the dead bodies. It will be opened at the entry made at the South Pole. The journal ends about a month earlier than Scott's, doubtless because his unremitting care of his sick comrades no longer left him time or energy to write.

55. AIR PHOTOGRAPHS OF EXCAVATIONS AT UR.

BY the kindness of the Secretary of State for Air, permission has been given for the publication in the *QUARTERLY* of some photographs, taken by the Royal Air Force in Iraq, of the excavations at Ur conducted by the Joint Expedition of the British Museum and

the Museum of the University of Pennsylvania, under the leadership of Mr. C. L. Woolley. These photographs will make it easier to understand the progress of the work, and the relations of the several buildings to one another.

The general plan of the site is best revealed in the photograph taken from the highest altitude (Plate XLIV *a*). The outline of the whole temenos, or sacred enclosure, with its wall is clearly seen, and the lines by which the excavated earth has been removed and dumped clear of the enclosure. As the photograph is here placed on the page, the spectator is looking approximately south-west. A diagonal drawn from the bottom right-hand corner of the temenos to the top left-hand corner is approximately on the magnetic north and south line. The Ziggurat (distinguished by the deep shadow which it casts) is in the western angle of the enclosure. North-east of it (directly below it in the photograph) is the large colonnaded courtyard cleared in 1923-4. To the left (south-east) of the courtyard lies the group of buildings known as E-nun-makh, and to the left again the building of which Mr. Hall began the excavation in 1918 and which he identified as the palace of E-khar-sag; an identification to which Mr. Woolley is inclined to return, after first supposing that it was the temple of the Moon-god Nannar, but of which no definite proof has yet been obtained.

Immediately to the left of the Ziggurat, built up against the south-west wall of the temenos, is the temple of Nin-gal with its adjoining buildings; while between the Nin-gal temple and E-nun-makh is the complex of buildings known as Gig-par-ku. The clearance of these, and the determination of the plans of the buildings in their successive periods, was the main work of the season of 1925-6. To the left of the Nin-gal group lies the area called by Taylor in 1857 'the Tomb-Mound', extending outside the temenos as well as inside. Mr. Woolley last season commenced the exploration of the portion within the wall, and found there the remarkable drain-pipes or libation-pipes which were a conspicuous feature in the exhibition of the season's finds. Much of this site, as will be seen, remains to be excavated, and will be the first task of the present season. When this, and the area lying to the east of it, in the

south-east angle of the temenos-wall, have been cleared, the excavation of the whole enclosure will be complete.

A closer view of the site is given in Plate XLIV *b*. The spectator in this case is looking almost due south. The north angle of the temenos will be seen about the middle of the bottom edge of the photograph. The Ziggurat, with its three flights of stairs on its north-east face, is clearly seen, and with this as a starting-point the other buildings can be readily identified.

Plate XLV gives an impressive view of the Ziggurat as seen from the south-east. The buildings in the foreground are those of the Nin-gal Temple, with a portion of Gig-par-ku on the right.

A report of the season of 1925-6, by Mr. Woolley, appears in the *Antiquaries Journal* for October 1926. It extends over 36 pages, and is fully illustrated with photographs and plans. By the friendly concurrence of the Society of Antiquaries, offprints of this report can, as in previous years, be purchased at the Museum (price 1s. 6d.).

EXHIBITION OF FRANCISCAN MSS.

AS a contribution to the celebration of the seventh centenary of the death of St. Francis, a small exhibition has been arranged in the Grenville Room. To this exhibition contributions have been made by the Cambridge University Library, Worcester Cathedral Library, the Dean and Chapter of York, Mr. A. G. Little, Dr. W. Seton, and Mr. A. G. Hammond. A leaflet of eight pages (price 2d.), describing the exhibits, has been contributed by Mr. Little, the first authority in this country on Franciscan studies. A set of postcards reproducing some of the finest miniatures of Franciscan subjects is in preparation.

RECENT PUBLICATIONS.

THE third volume of the CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS, by Mr. A. M. Hind, deals with Dutch drawings of the seventeenth century. The material has, however, been found too great for a single volume, and the present publication covers only half the alphabet of artists, from A to M. The second half, with the Indexes of Artists and Subjects, will compose vol. iv, while the earlier period (fifteenth and sixteenth centuries)

will form vol. v. One hundred and eight artists are included in this volume, those most largely represented being Everdingen, Backhuysen, Berchem, and Cuyp. There are eighty plates, most of which include three reproductions.

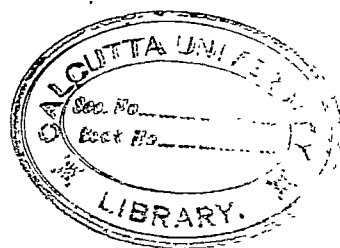
CORPUS VASORUM ANTIQVORVM : Great Britain, fasc. 2 ; British Museum, fasc. 2. This is the second part of the Museum's contribution to the great international corpus of ancient vases undertaken by the Union Académique Internationale, under the inspiration and direction of M. Edmond Pottier. The letterpress in these publications is brief and summary ; the main feature is the plates, which are intended to include reproductions, larger or smaller according to their importance, of all known vases of any value from the ancient classical world. The present fasciculus includes the British Museum vases of three categories : (a) Cyprus, Iron Age, 20 plates, 412 vases ; (b) Black-figured Pottery of Attica (continued from fasc. 1), 16 plates, 81 vases ; (c) Red-figured vases of Campania and Paestum, 12 plates, 124 vases. The text and arrangement are due to Mr. A. H. Smith and Mr. F. N. Pryce.

A new edition having been called for of the recently discovered MAP OF THE WORLD of 1506, by G. M. Contarelli, the opportunity has been taken to add a fresh introduction by Mr. F. P. Sprenst. The map, which was acquired by the Museum in 1922, is the earliest known printed map showing Columbus's discovery of America and Vasco da Gama's discovery of the route to India round the Cape.

Three new series of coloured postcards have recently been issued, viz. : (1) Chinese Paintings, (2) Water-colours by R. P. Bonington, and (3) Greek Red-figured Vases. Each set contains six cards, and in all of them advantage has been taken of the increased size (6×4 inches) now authorized for postcards. Three new large reproductions in colours from illuminated manuscripts, suitable for Christmas cards, are now ready and on sale (1s. each).

Casts of the Socrates statuette, which formed the subject of the first article in the first number of the QUARTERLY, are now on sale on the Publication Stall for 21s.

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56. SUMERIAN RELIEF IN COPPER, *c.* 3000 B. C.

THE most important object of ancient Sumerian art from al-'Ubaid found in 1919, the copper Imdugud or Imgig relief (Brit. Mus., No. 114308), has now been reconstituted and restored (Plate XLVI). It is probable that it was originally placed over the door of the temple of the goddess Nin-khursag or Damgalnun, at the head of the ramp-stairway discovered in 1923-4, leading on to the platform.

This remarkable relief is of copper on wood. It measures in height $3\frac{1}{2}$ feet (1.07 m.); length, 7 feet $9\frac{1}{2}$ inches (2.375 m.). It is unique in Sumerian art, though its subject is well known in other forms. It represents Imdugud (Imgig), the lion-headed eagle of the Lagashite god Ningirsu, grasping two stags by their tails. The figures of the stags are almost in the round, their heads completely so, while their antlers (those of the head on the right restored after those on the left, of which one branch is entirely original, the other partly so) are so free from the background that the outer branch of each actually projected over and outside the end of the frame. The head of Imgig also must similarly have projected out in front and a little above the frame, as it is here restored, the original head having collapsed entirely before discovery. The body, wings, and tail are in high relief merely, the legs and talons practically in the round. The frame is rectangular, and is composed of $\square$ -shaped lengths of copper, 4 inches (10.2 cm.) high by 6 inches (15.2 cm.) broad, nailed to wooden beams which have disappeared.

Within the frame the group was fastened by nails and by three holdfasts made of twisted lengths of copper bar $\frac{1}{2}$ inch (1.25 cm.) thick to a wooden backing plated with copper that has badly oxidized. It fills the space in true heraldic style, the lion-head of Imgig forming the apex of the design raised somewhat above the frame, while the two stags balance one another on either side, and their antlers projecting beyond the sides of the frame carry out the same idea at the sides as the Imgig-head above. In order to fill the space below the wings of Imgig, the bodies of the stags are lengthened unnaturally.

The body and wings of Imgig, though found in a very disintegrated

state, are almost wholly original, as also is the tail, which was in good condition ; only the head, as has been said, is a restoration, based upon other contemporary representations of the creature of Ningirsu and upon the artistic treatment of the original copper leopard-heads also found at al-'Ubaid. The tail, splayed out from the base of the body, consists of rows of feathers disposed lengthways and overlapping, each averaging 9 inches (22.8 cm.) long and 2 inches (5.1 cm.) broad. The feathers of the body and wings are somewhat smaller. The legs and talons were roughly formed of copper hammered into shape over wood, but when found were, with the tails of the stags, little more than a mass of clay stained green by oxidation of the copper that had disappeared. They are restored, but not with certainty. The legs were, however, undoubtedly fashioned and joined on to the body and to the bodies of the stags very clumsily, as seen in the restoration, which is directly modelled after the photographs taken at the time of discovery.

The two stags are generally, except as to their heads, clumsy representations, owing chiefly to the exaggerated length of their bodies. These, which were complete when found, are made of copper plates clumsily bent over into shape round a wooden *âme*, and fastened to it by large nails along the back. The legs are made in the same way. The hooves are restored. The necks are very clumsy, and are 7 inches (17.7 cm.) long ; but the heads were in both cases excellently modelled, that of the left stag (facing) especially so. The antlers of the left-hand stag, of which the left branch is perfectly preserved, the other having been broken off, are of ten points. They stand 10 inches (25.4 cm.) above the head, are 15 inches (38.1 cm.) long, and when complete measured 27 inches (68.7 cm.) across. They are made of hammered copper bar of square section, $\frac{1}{2}$ inch (1.25 cm.) in diameter, and each branch is brazed on to that from which it rises. They were fixed into the head by means of lead poured into the root-holes. This lead had in both cases oxidized and burst the heads open, but the left-hand head was but slightly damaged, and very little work was needed to put it into complete order. On this account the head of the right stag, which was badly burst and smashed when found and only held

together by the hard mud, and when carefully picked out of this proved to be so oxidized that little of it could be preserved, has been restored in general agreement with the other, as have also its antlers, of which only a small portion existed and that badly bent and broken.

The heads of the stags are so good as a piece of modelling that the species of deer represented can be with probability identified as the Oriental red deer or *maral* (*Cervus elaphus maral*). The identification is due to Mr. J. G. Dollman of the British Museum (Natural History). Its spread of antlers has, however, been the subject of a certain artistic exaggeration. The treatment of the eye with its many superciliary folds, typical of Sumerian art, is characteristic of all the animal heads found at al-'Ubaid. The question as to the method of manufacture of the two deer-heads, whether they were hammered or cast (more probably the former), is still *sub iudice*.

The date of this remarkable monument of ancient Babylonian art is about 3100-3000 B. C., the time of the First Dynasty of Ur. It is one of the most important existing relics of the nascent art of Mesopotamia at the end of the fourth millennium B. C. The work of restoring it where necessary has been carried out by Mr. Beck, of Messrs. Brucciani's, under my supervision. The new reading of the name 'Imgig' as *Imdugud* is due to Mr. Gadd. H. R. H.

57. A NEW RECONSTRUCTION OF THE MAUSOLEUM.

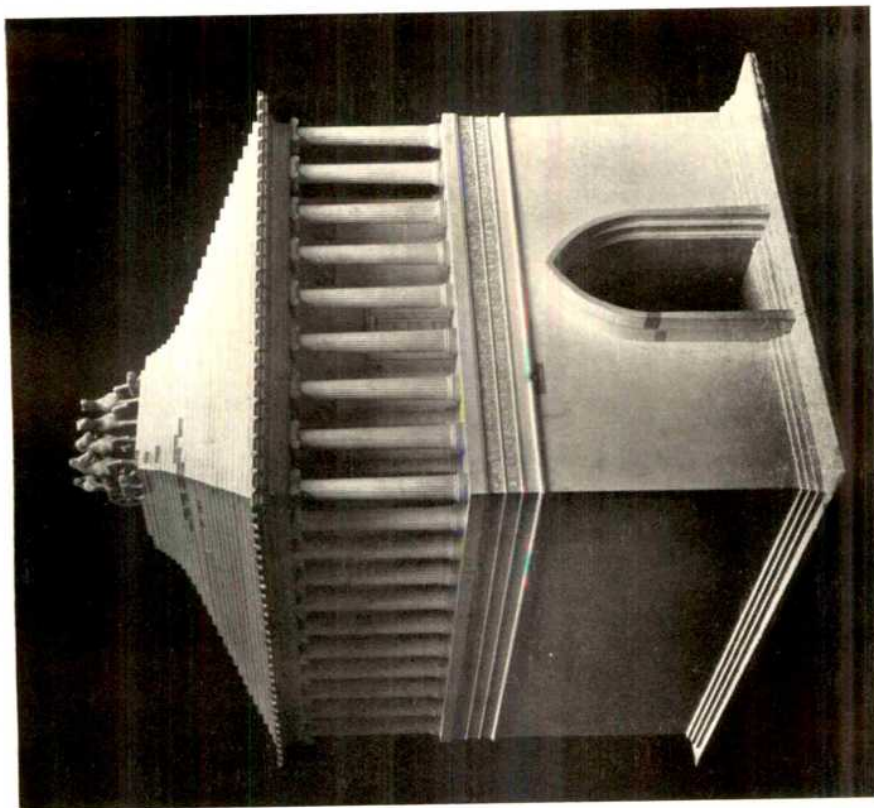
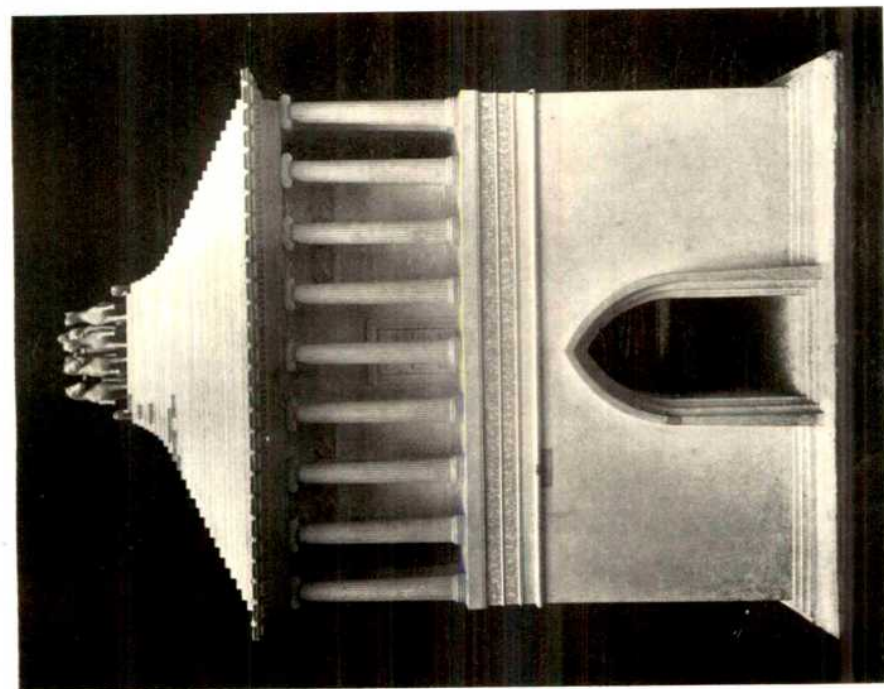
THE Department of Greek and Roman Antiquities has been engaged during the past year on the preparation of a reconstruction of the Mausoleum at Halicarnassos, based partly on the evidence of existing material, some of which has only recently come to light, partly on evidence derived from the general style of local funerary monuments. This reconstruction takes the form of a working model on the scale of 1 : 40, which is now on view in the Mausoleum Room, and of which an illustration is given herewith (Plate XLVII). The model is the work of Mr. W. Stacey, Sculpture Mason in the Department, and many of the new details embodied in it are due to the careful study of the remains from a technical point of view by Mr. W. Pinker, the foreman of masons. In its general disposition the new restoration corresponds with those published by the

original excavators, Newton and Pullan, and by Lethaby, Adler, and other recent investigators ; but some very important differences in detail are to be observed.

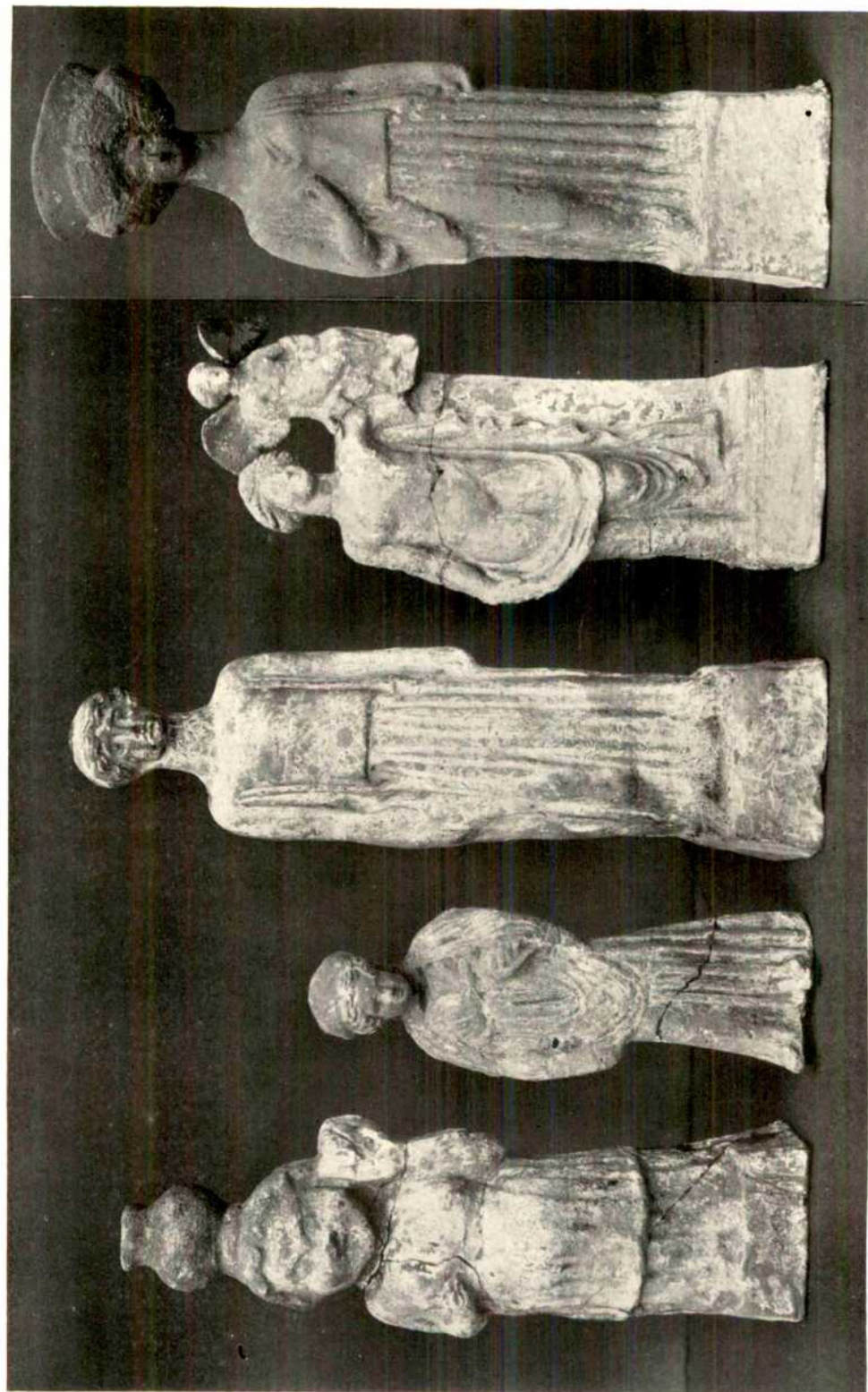
The Mausoleum appears to form the consummation of a series of three Lycian monumental tombs, the others being the *heroon* at Gjolbaschi-Trysa (about 440 B. C.) and the Nereid monument in the British Museum (about 400 B. C.). The Nereid monument is virtually a temple with colonnade set on the top of the Gjolbaschi monument, which is a simple rectangular structure ; the Mausoleum (about 350 B. C.) superimposes a pyramid on the Nereid monument. It is on the evidence which the two first-named structures, together with the two great Lycian tombs in the Museum, supply for the characteristics of local architecture, that our restoration is chiefly based, though some important details are the result of the study of existing remains hitherto neglected.

Perhaps the feature which will challenge most criticism, being now suggested for the first time, is the arched doorway at either end of the lower stage of the building. At first sight this seems a very revolutionary feature in a classical structure, and it cannot be denied that the constructional arch is not, generally speaking, consonant with the principles of Greek architecture. But evidence of such is not wanting even in purely Greek buildings, as at Assos and Priene, and that the arch was a recognized feature in Lycia is shown by the tombs of Payava and Merahi in the Museum. In the Mausoleum its introduction rests on the evidence of two stones which had hitherto been ignored, one of which is an undoubted springer of an arch, with a raised joint which shows it to have been an external feature, the other being a jamb of the outer ring of the arch with a raised beading. The pointed form of the arch has been assumed from the analogy of the Lycian tombs.

Among other features to which attention may be called is the collocation of the two friezes round the upper part of the base. This feature occurs in the Gjolbaschi tomb, and in a modified form in the Nereid monument. It is also supported by the evidence of the mouldings, as may be seen in the plaster restoration now on view in the Mausoleum Room.



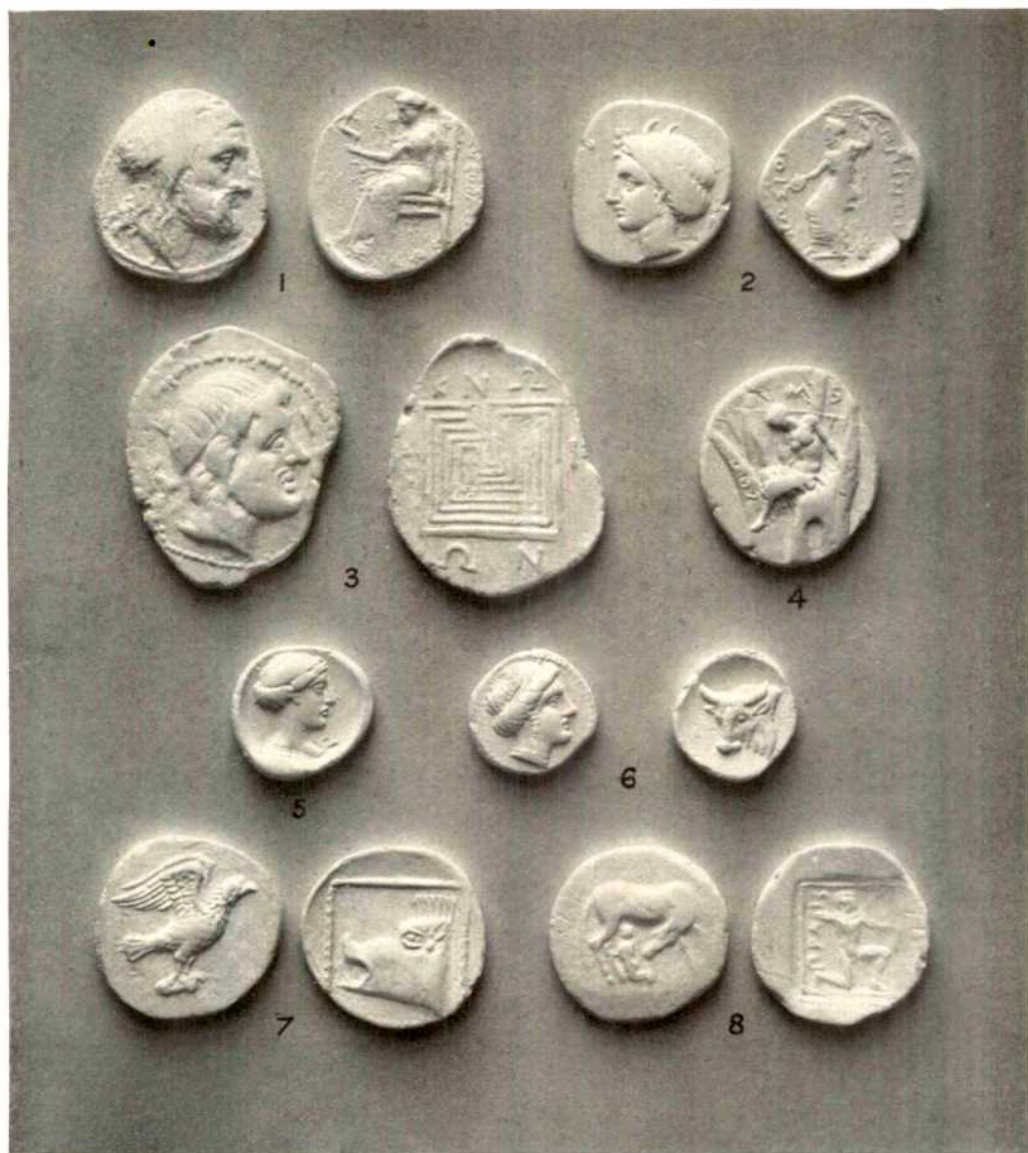
XLVII. A NEW MODEL OF THE MAUSOLEUM



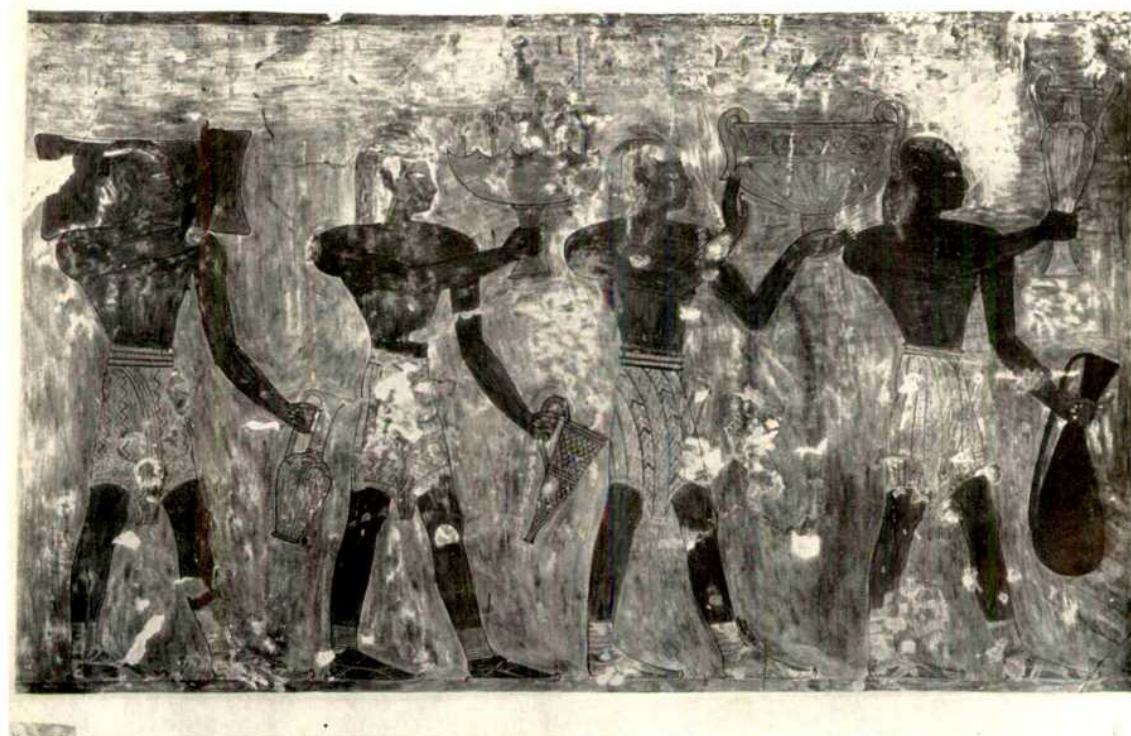
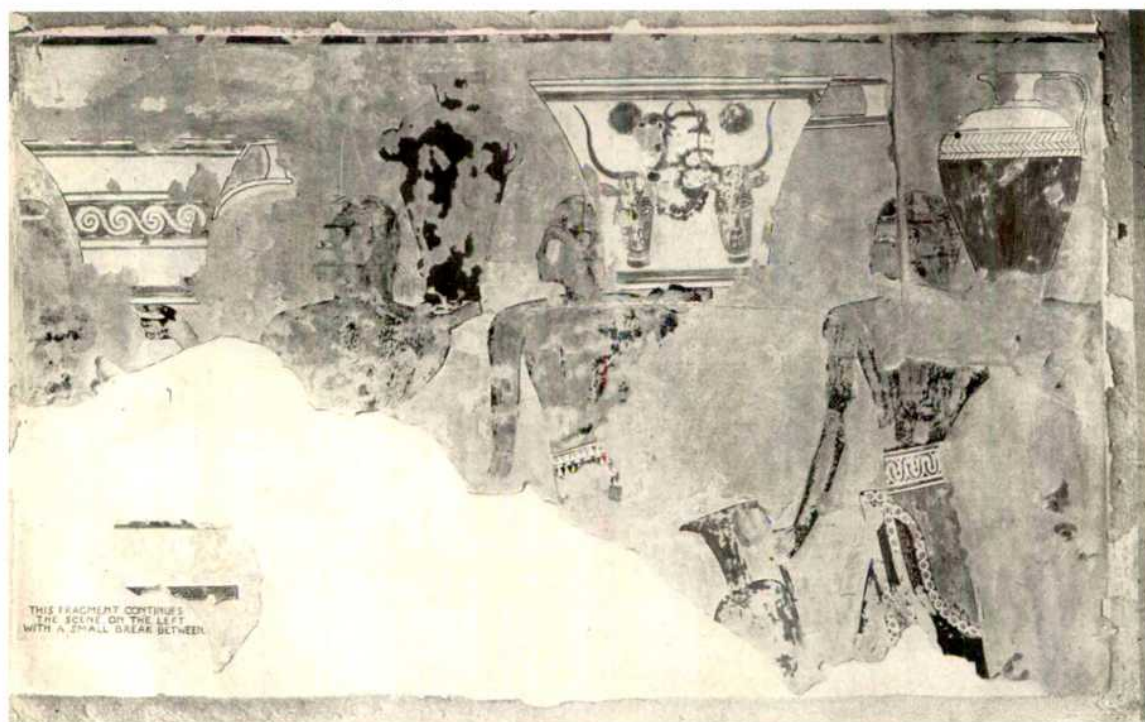
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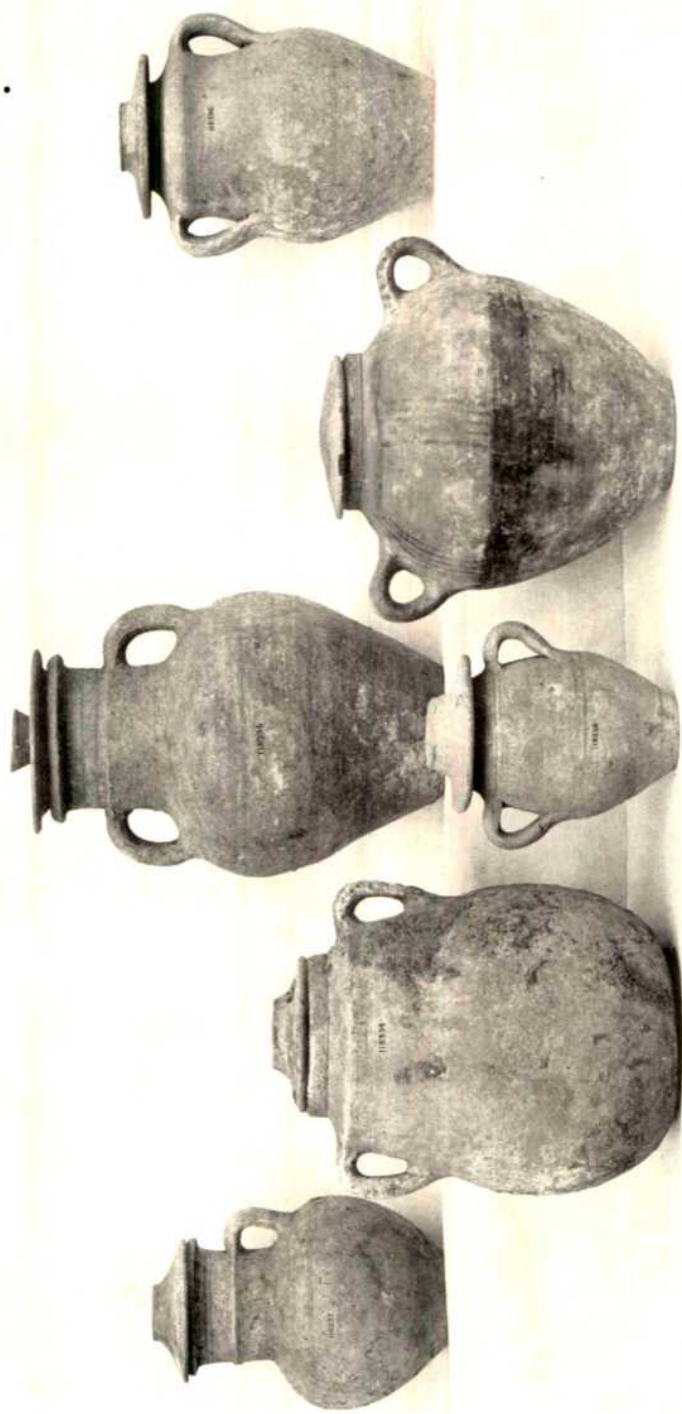
XLIX. EARLY CHESSMEN, FOUND IN ENGLAND



LI. COINS OF CRETE



LII. ANCIENT EGYPTIAN WALL-PAINTINGS



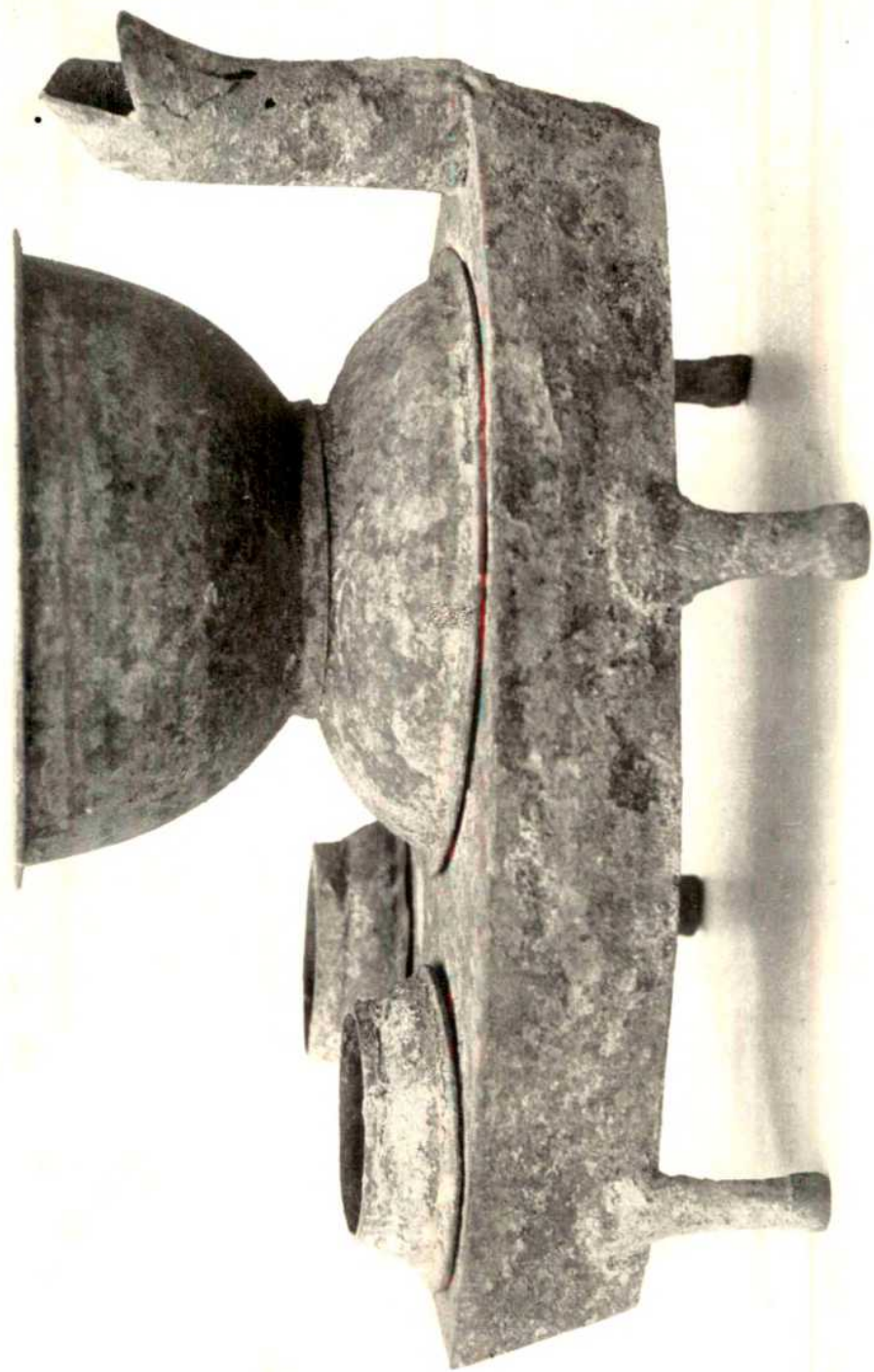
LIII. CARTHAGINIAN CINERARY URNS



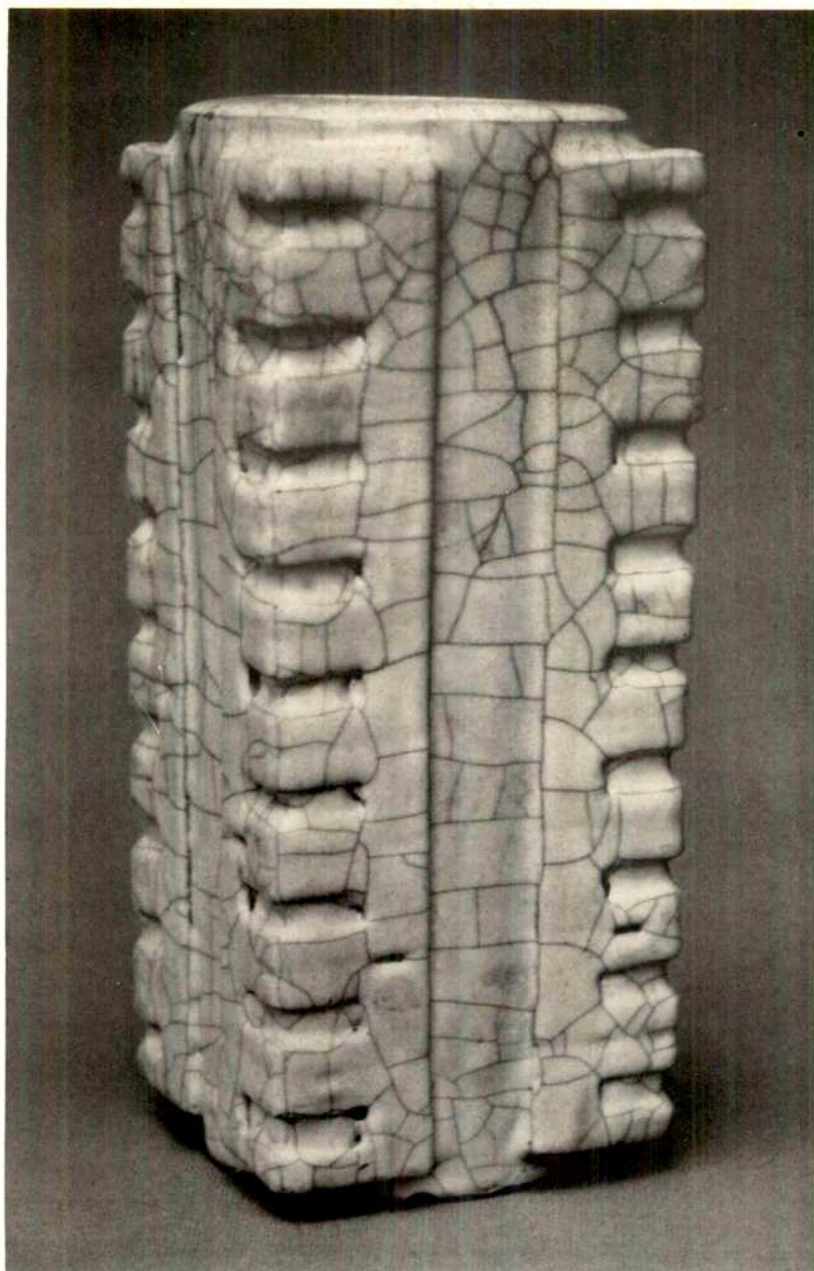
LIV *a.* A SYRO-HITTITE CYLINDER-SEAL



LIV *b.* CHINESE JADE ORNAMENTS



LV. MODEL OF A HAN COOKING-STOVE



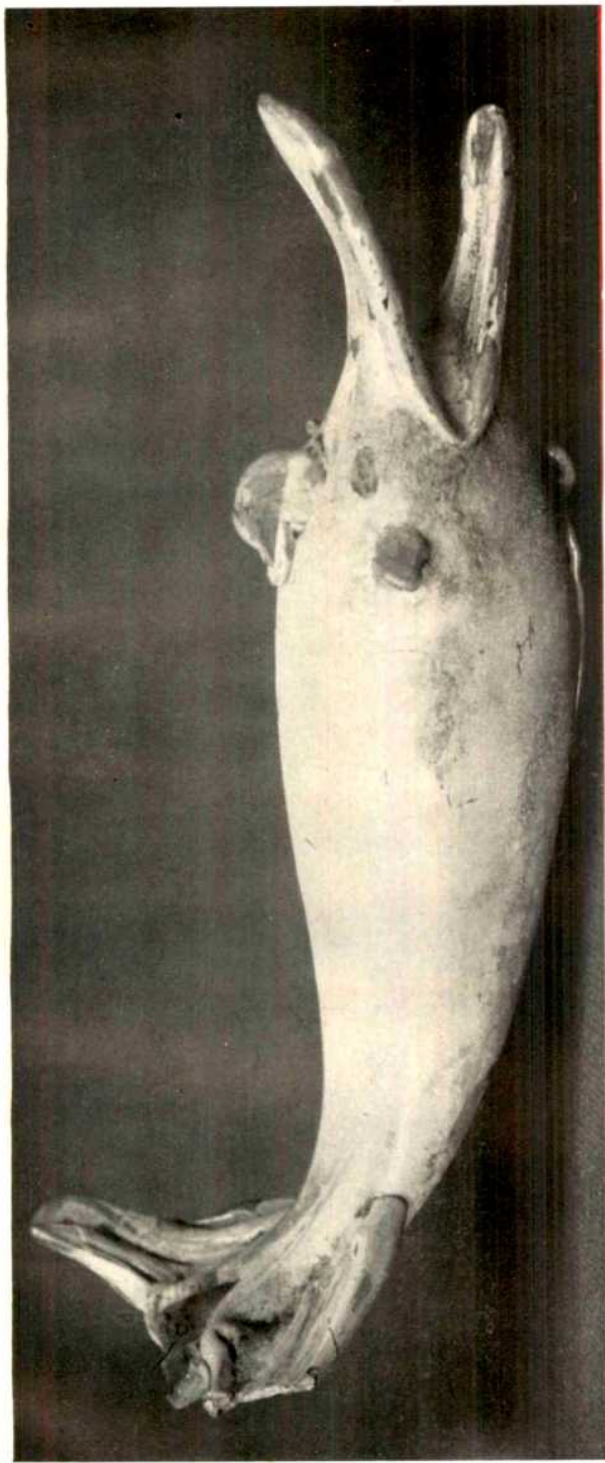
LVI. KO WARE VASE



LVII. EARLY GERMAN PRINTS



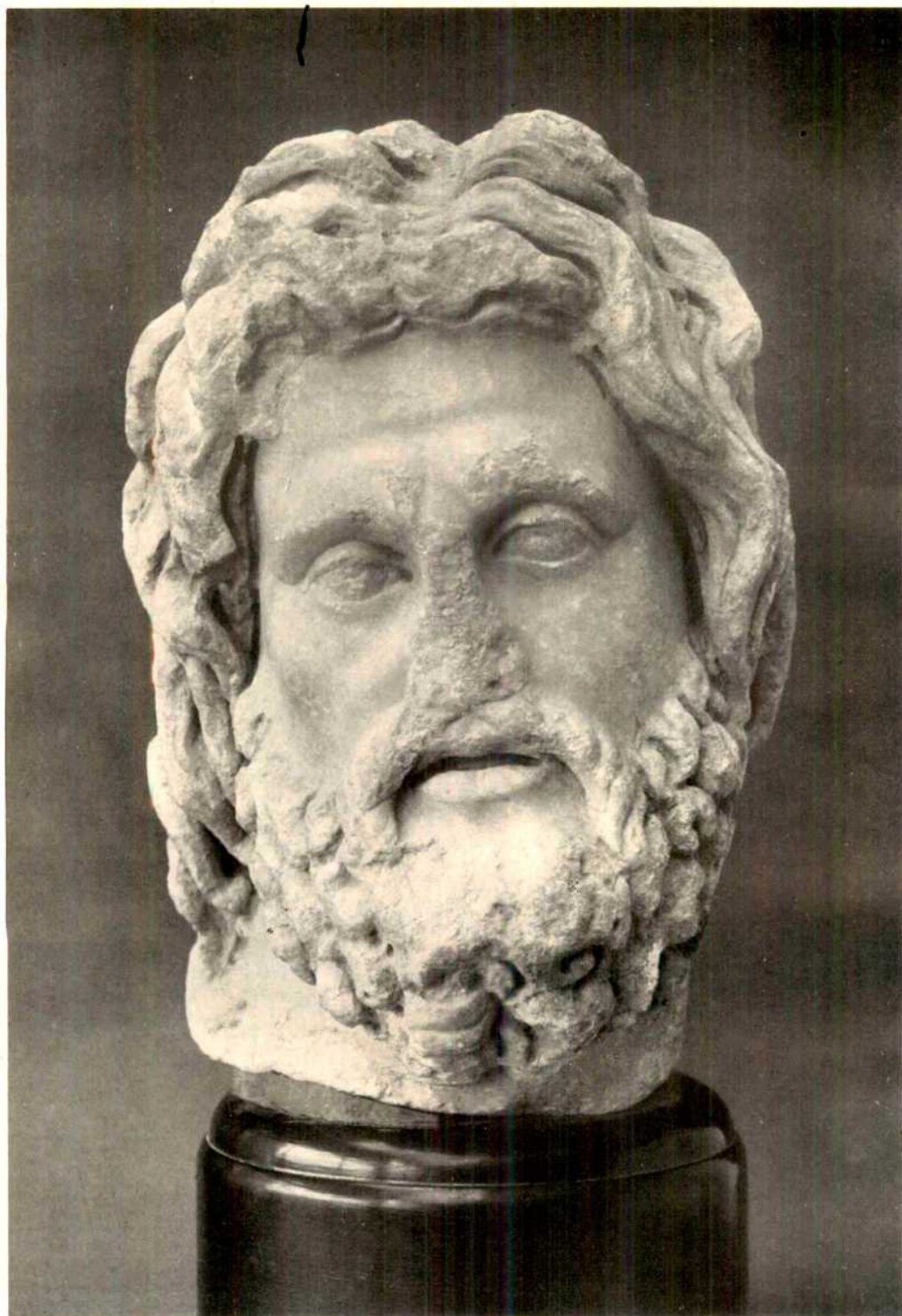
LVIII. PORTRAIT MEDALS OF THOMAS AND MARGARET CARY



LIX *a.* GLASS FIGURE OF A WHALE, FROM GREECE



LIX *b.* TURKISH SWORD



LX. THE JERASH HEAD

Another is the curve of the pyramid. The stones preserved show a difference in the width of the tread, as had indeed been previously observed, and more than one restoration breaks the pyramid into a steep and a low slope. But by giving the whole pyramid a curved form we are incidentally enabled to throw light on a puzzling phrase in Pliny's description, comparing the apex of the pyramid to the *meta* of a circus.

H. B. W.

58. TERRACOTTAS FROM BOEOTIA.

THE Department of Greek and Roman Antiquities has acquired thirteen terracotta statuettes from a collection made in Greece by a former officer of the Kopais Company (Plate XLVIII). These are all Boeotian: many of them were found near Lake Kopais, and they have value chiefly as a representative group of popular local types in the fifth and fourth centuries B. C. They have not the elaborate elegance of the so-called Tanagra statuettes, which offers an easy and profitable opportunity to the forger, but in their rough fabric and simple style they attain an honest and attractive dignity. The earliest are middle fifth-century types, women votaries or figures of the goddess to whom they were offered. One is bare-headed, the others wear *calathi* or high plain crowns. One has braided hair displayed in huge coils. Later examples show definitely human subjects. The commonest are boys and girls with the dress and attributes of ordinary life. A small girl shelters a dove under her cloak, a solemn boy brings offerings to the god, a cock and a libation-bowl. This last type, with several variants bearing different attributes, was plentiful at the Theban Kabeirion. Another figure in this group, which was found in large numbers at the same sanctuary, is a squatting boy wrapped in a heavy cloak and wearing a pointed cap. There is one grotesque, a fat woman carrying a jar on her head and something else on her shoulder. These belong to the fourth century. In later examples there is a return to unreal, if not divine, subjects. A pretentious group is a half-draped Aphrodite or a woman holding Eros on the top of a tall pillar. There are slight remains of colour on some of the pieces. Most of them were covered with white slip. The flesh of boys was painted red, lips

and hair of women and borders of their chitons, bracelets, and necklaces in the same colour. One woman has a bright blue chiton, two have black hair, one has eyes, eyebrows, and arms outlined in black.

E. J. F.

59. EARLY CHESSMEN FROM DORSET.

THE large chessmen illustrated in the accompanying photograph were found during recent excavations carried out by Mrs. McGeagh in the grounds of Witchampton Manor, between Wimborne and Blandford in Dorset.¹ Some lay on the floor of a rectangular building of mediaeval date, the foundations of which were uncovered ; in the same place were objects of the twelfth and thirteenth centuries. Others were found outside, but near, the above-mentioned building.

The pieces, which are made of whale's bone, follow the conventional forms introduced by the Arabs. Of those shown in Plate XLIX, the example with two projections at the top represents the 'elephant' (the piece afterwards known as the bishop), that with a single projection is a knight ; the smaller and imperfect piece with domical top and vertically faceted sides is a pawn, in type resembling those from Lewis. With the perfect, or almost perfect, pieces were the remains of others, the identity of which is difficult to determine, except in the case of certain pawn-fragments. These imperfect pieces have been deliberately blackened, apparently by exposure to heat and smoke, in order to distinguish them from their opponents in the game.

On three fragments are deeply cut capital letters. One small piece has C L ; two larger pieces, which belong together, have a complete word of six letters, all certain except the first. Assuming, as careful examination seems to permit, that the first letter is an angular S, then the word is SATRAS.² It seems very probable that this may be a corruption, at second remove, of the Sanskrit word for

¹ The largest of the pieces is $4\frac{1}{8}$ in. high and weighs $10\frac{1}{4}$ ounces. There is a second knight, almost as perfect as that shown in the figure. Mrs. McGeagh has placed the chessmen in the British Museum on permanent loan.

² As there is a fracture to the left of the surviving inscription, other letters may have been lost, though this is perhaps unlikely ; SATRAS is probably a complete word.

chess, *chaturanga*, which the Persians changed to *chatrang*, and the Arabs to *ash-shatranj*, the prefix in the latter case being merely the definite article. *Chatrang* was further corrupted in Persia into *satrantz*, or *santratz*; *ash-shatranj* became in Spain *ajedrez*, and in Portugal *xadrez*, these words being in early times pronounced respectively *ashedrés*, and *shadrés*. According to the documentary evidence, such corruptions of *chaturanga* seem to have been displaced by *scaccus* or *scaccum* and its variants as early as the beginning of the eleventh century in all European countries north of the Iberian peninsula.

The nature of the letters forming the word SATRAS appears to have closer affinities with the Anglo-Saxon than with any later alphabet; and comparison with the forms used in inscriptions on stone, in manuscripts, and on small objects such as rings, seems to point to the tenth century rather than the eleventh. Parallels for individual letters may be found later, but the word as a whole presents a very early character. Should the above suppositions be confirmed, the Witchampton chessmen may prove to be the earliest ever discovered; in any event they could not be brought down later than the twelfth century. The band of ornament on the back of the 'bishop' would consist with either date; the crucial factor is the inscription. If the word SATRAS has the derivation above suggested, its use instead of *scaccus*, or any variant of that term, would have significance, for *scaccus* and its derivatives were universal in the west of Europe north of the Pyrenees from the first decades of the eleventh century onwards. The mere appearance of the older word would tend to confirm the tenth-century date suggested by epigraphy. Mr. H. J. R. Murray, in his *History of Chess*, expressed the opinion, based on philological evidence, that the playing of the game was possible in England in the tenth century, though no tangible proof could be produced at the time of writing (1913). It may be that the Witchampton pieces will supply such proof: all depends on the date of the inscription. But whatever their date, they are of extraordinary interest both for archaeologists and for those concerned with the history of the game. They will be further discussed in a future number of *Archaeologia*.

O. M. D.

60. ANTIQUITIES OF THE BRONZE AGE FROM HUNGARY.

A GROUP of bronzes generally regarded as horse-trappings from a grave of the late Bronze Age at Grosswardein, Hungary, is specially interesting for its variety and religious symbolism (Plate L). It is possible to see in the four wheel-shaped specimens emblems of the sun, which is known to have been an object of worship in the Bronze Age of Europe—witness the sun-disks of Scandinavia and Ireland, made in some cases to be fixed on model chariots. The cross within a circle is also found on the base of many Bronze Age pottery vessels; and such an interpretation is confirmed in the present instance by the presence of four openwork crescents with sockets for fixing on small rods. Moon-worship is thought to have preceded sun-worship, and to have begun in the Neolithic period. Here both cults seem to be represented together with that of the double-axe, for the two large pendants with rings for attachment may with some confidence be connected with the Mediterranean cult so vividly represented in Minoan Crete. The large disk with concentric grooves and central spike has Scandinavian parallels, and the next in size is more like a shield-boss. There are also several examples of two types which may rank as *tutuli*, their exact purpose being unknown, though their evolution is demonstrated in Denmark. One group has the conical projection in the centre of a disk, the others are elongated cones with openwork sides. Last and perhaps most important is a bronze frame including three crosses within circles (like the loose pendants already mentioned), with short chains of single or double links depending from seven rigid rings. Such frames are sometimes called breast ornaments for the horse, but are as little adapted for that purpose as others in the Museum obtained from Italy. The series evidently belongs to the close of the Bronze Age in Hungary, approximately 1100-900 B. C. R. A. S.

61. CRETAN COINS FROM THE EVANS COLLECTION.

THE recent dispersal at Lucerne of the ancient Cretan coins from the collection of Sir Arthur Evans was an opportunity for filling up some gaps which, in spite of the Seager bequest, still

exist in the Cretan series of the Museum. Three of the eight rarities now acquired (partly with funds available from the sale of duplicates under the terms of the Seager bequest) were once in the collection of Sir Hermann Weber. The eight coins (which are all of silver) are (Plate LI) :

(1) A stater of Chersonesus of the fourth century B. C., with a head of Zeus on the obverse, and on the reverse a goddess seated on a throne, holding in her hand a little stag. Of this rare coin only two other specimens are recorded. (2) A stater of Cnossus of the late fourth century, with a nymph's head on the obverse, and a seated figure of Zeus holding a patera on the reverse ; the Cnossian labyrinth is indicated by a line of meander pattern. (3) A unique and unpublished stater of Cnossus, of late style (second century), with the head of a beardless Zeus on the obverse, and the labyrinth on the reverse. (4) A pretty specimen of the well-known fourth-century stater of Gortyna, with the nymph Europa or Britomartis seated in a tree. (5 and 6) Two particularly pretty fourth-century drachms of Gortyna, with the head of the nymph on one side and the foreshortened head and neck of a cow on the other. (7) A stater of Lyttus, with the regular types of eagle and boar's head, but differing from all others hitherto published in that the eagle, instead of being in full flight, is standing flapping its wings. (8) A very rare late fifth-century stater of Praesus, with an animal suckling a human infant on the obverse, and on the reverse Heracles kneeling to shoot. The coin is unfortunately heavily oxidized, so that it is uncertain whether the animal is a mare or a cow ; if the latter, the child may be Epaphos, son of Zeus and Io. On the only other recorded variety of this coin the animal is also uncertain, but has generally been taken for a cow.

G. F. H.

62. REPRODUCTIONS OF ANCIENT EGYPTIAN WALL-PAINTINGS.

DR. ALAN H. GARDINER has deposited on permanent loan a most valuable collection of reproductions in colour of some of the finest and otherwise most notable wall-paintings in the tombs at Thebes. These reproductions, thirty-four in number, are the

work of Mrs. Nina de Garis Davies, who with her husband is well known for important work of this kind carried out in the Theban tombs for several years past. They are reproductions in colour, extraordinarily accurate not only in line but also in colour-value, and probably the best copies of wall-paintings ever made. The Trustees are much indebted to Dr. Gardiner, for having deposited these copies in their care, for the use of students and for examination by the general public. A selection of them will be shown in the Egyptian Gallery shortly. Some of them have already been exhibited temporarily at the Victoria and Albert Museum, and all who are interested in Egyptian art will be glad of the opportunity to see them again. They date from the period of the XIIth Dynasty to that of the XXth, from about 2000 B. C. (probably) to 1150 B. C., the majority being of the XVIIIth Dynasty (c. 1580-1320 B. C.), the age to which most of the Theban tombs belong. The most ancient represents women at work, the latest a man and his wife in the Underworld. As is the case with most of these tomb-pictures, the subjects depicted are either scenes of the supposed life of the dead in the Underworld—the dead man with his wife, his servants, his dogs, &c., superintending field-labours, fowling in the marshes, or simply enjoying ‘a good time’ (*bu-nefer*) amid all conceivable amenities of sweet waters and fragrant flowers—or illustrate the ceremonies of his funeral, or show his worldly possessions, his caskets of precious woods, his vases of gold and silver, or chronicle notable events in his life, such as honours bestowed upon him by the king or his reception and marshalling of foreign ambassadors and tribute-bearers to go before the king. Noteworthy among those of the latter class are the famous scenes from the tombs of Sennemut, Rekhmire, and Menkheperresenb showing the arrival of the Minoan Cretan ambassadors from Keftiu, ‘the Great Men of Keftiu and the Isles’, in the reigns of Hatshepsut and Thutmose (Thothmes) III, of which Mrs. de Garis Davies has executed brilliant copies, included in this loan (Plate LII). Also noteworthy in the same genre are copies of the equally well-known scenes from the tomb of Hui or Huy, a great noble of the time of Tutankhamon and Harmahab, with its processions of negro chiefs bearing offerings and leading

giraffes, leopards, and cattle with fetishes on their horns as presents to the pharaoh. Lifelike groups of dogs and cats are noticeable also, while several very beautiful representations of goddesses, queens, and ladies of the period are included as well as pictures of the common people, ships, furniture, &c.. There are also interesting examples of purely decorative schemes, combining hieroglyphs with ornamental designs. All the originals are executed in the usual Egyptian manner in tempera, not in true fresco as the Cretan wall-paintings were. H. R. H.

63. CARTHAGINIAN CINERARY URNS.

THROUGH the kindness of Professor Francis W. Kelsey, of the University of Michigan, the Museum has received as a gift from the archaeological authorities in Tunisia specimens of Carthaginian pottery recovered during the excavations of the Franco-American expedition directed by Professor Kelsey at Carthage in 1926. The gift comprises six complete examples of cinerary urns with lids (Plate LIII), besides many interesting sherds of ordinary pottery for study and some of the classical black varnished ware. One of the urns is of a new type of red ware with simple red-painted decoration of parallel lines. All are amphorae with one exception, a jug. The lids are, with the possible exception of that of the red amphora, improvised: usually saucers placed bottom upwards, but one (that of the largest urn) is a candlestick. Each vase contained children's bones with one or two fragments of simple bronze rings, &c. The gift is very acceptable, as Carthaginian pottery has hitherto been poorly represented in the collections. H. R. H.

64. A SYRO-HITTITE CYLINDER-SEAL.

MR. OSCAR RAPHAEL has given an interesting Syro-Hittite or North Mesopotamian cylinder-seal of haematite, belonging to the period 1400-1200 B. C. (Plate LIV *a*). On it is shown a god wearing a cylindrical hat with horns, carrying in his right hand a cup, above which are the sun-disk and a crescent moon. Below is an ape as a prophylactic figure, in front of a male personage wearing only a waistcloth. Next occurs the Egyptian 'ankh sign. Then a female (?) suppliant holds up hands in reverence;

a lock of dishevelled hair falls in front of the face. Finally comes a sacred tree-trunk, in foliage at the top, and decorated with lily-sprouts somewhat in Egyptian style. The design is an unusual example of the North Mesopotamian-Hittite style of art, with its Babylonian foundation, native elements, and eclectic choice of motives from other arts, such as that of Egypt. The naturalistic figure of the suppliant, with the surprising lock of hair falling over the face, is very unusual.

H. R. H.

65. TWO CHINESE JADE ORNAMENTS.

THE two pendants illustrated in Plate LIV *b* are of green jade, the texture of which has been greatly changed by decay during their long sojourn in the earth. One is cut in the form of a conventional bird with head turned back as if preening its wing feathers. In this case the hard material has softened into a white and almost powdery substance, only a few small areas of the original green stone being visible, a condition not uncommon in the tomb jades which are attributed to the Chou dynasty (1122-255 B. C.). The other is cut in a form suggesting a recumbent ox, the head and horns being naturalistically rendered, as are also the legs, which are folded under the body. The process of decay has not proceeded so far in this piece and the green stone is still hard and only partially whitened.

The two pendants offer an instructive contrast in style, the bird being formalized in every detail and the ox distinctly naturalistic, the former typical of the hieratic art of the Chou dynasty and the latter of the art of the Han dynasty (206 B. C.-A. D. 220), which has broken free from the rigid conventionalism of the earlier period.

The jade ornaments found in ancient Chinese tombs are a new and interesting study, though as yet but imperfectly understood. We know that some were placed on various parts of the corpse, appropriately shaped and decorated objects being laid on the eyes, on the tongue, in the nostrils, &c., and on parts of the clothing. Such ornaments had a ritual meaning, the jade itself being regarded as a semi-sacred stone as well as a preservative from decay. On the other hand jade is the most precious of Chinese jewels, and jade

pendants have been worn from the earliest times by those who could afford to adorn themselves richly.

The two objects at present under discussion are both pierced at the top, either for attaching to the garments of a corpse or for hanging on the girdle or collar of a living person. Their forms suggest the latter intention rather than the former, particularly that of the ox pendant, which seems to be a purely fanciful creation and not obviously associated with burial rites.

L. of bird pendant, 2.3 inches.

L. of ox pendant, 1.3 inches.

R. L. H.

66. CHINESE BRONZE MODEL OF A COOKING-STOVE,
OF THE HAN DYNASTY (206 B. C.-A. D. 220).

THE body of the stove is of flat-iron shape. It stands on four legs and is fitted with a tubular chimney in front ending in an animal's head with open mouth: the opposite end is open to receive the fuel. On the top are three holes for one large and two small cooking-pots; and in the large pot is set a bowl with latticed bottom for steaming rice (Plate LV).

The vessel is made of thin and neatly finished bronze, and has a pleasantly patinated surface of dark green colour, which is, however, concealed for the most part by a hard earthy incrustation.

It is a realistic model of a tortoise-shaped stove and doubtless formed part of the furniture of a tomb. Models of stoves in pottery have been found in many Han tombs, and the Museum possesses a variety of them, but it has not previously acquired a specimen in bronze.

Total length, 8.7 inches.

R. L. H.

67. A KO WARE VASE.

PLATE LVI is a Chinese vase made of dark-coloured stoneware with a thick, grey glaze with bold crackle emphasized by red stain, and it appears to be a specimen of the celebrated Ko ware of the Sung or Yüan dynasty.

The shape, a cylinder made square on the outside by the addition of four dentate corner pieces, is derived from that of the ancient jade *ts'ung*, a ritual object used in the worship of Earth as far back

at least as the Chou dynasty (1122-255 B. C.). It is probable that the notches on the corners originally represented the Eight Trigrams (*pa kua*), which denote among other things the points of the compass ; but in our vase they have developed into mere ornament. Pottery vessels of this shape were considered suitable for holding divining rods, but apart from this special use they doubtless served for holding flowers and for other general purposes.

Ko yao is one of the classic types of Sung wares. It originated at Liu-t'ien, near Lung-ch'üan in the province of Chekiang, the home of the celebrated sea-green celadon porcelain. Ko yao means 'ware of the elder brother', and tradition says that it was first made by the elder of two brothers Chang who lived at the end of the Southern Sung period (1127-1279). The *Tsung shêng pa chien*, a late sixteenth-century work, tells us that the dark-coloured clay from pits by the Phoenix Hill at Hangchow was imported for its manufacture. Consequently it had a 'brown mouth and iron foot', or, in other words, the dark clay showed up where the glaze was thin at the mouth of the pot and again on the raw edge of the foot-rim. The glaze was so thick and fat that the surface was often undulating and thick drops formed on the base. Its colour is described as *mi sê* (millet colour), a yellowish tint, as *fên ch'ing*, pale blue or green, or as *hui sê* (ash colour) ; and crackle was a feature of the ware, the cracks usually having been emphasized by red or black pigment rubbed in.

Ko ware was made in the Lung-ch'üan district at least up to the end of the Yüan dynasty (1368) ; and it was freely imitated in porcelain at Ching-tê Chên from the eighteenth century onward. The imitations, however, have a white body which had to be dressed with black clay on the base and lip to reproduce the traditional brown mouth and iron foot.

In our vase the glaze on the lip is too thick to permit the dark body clay to show through, but it has all the other characteristics of the original Ko. The raw edge of the base is dark brown : the grey glaze is thick and undulating and has the lustre of a polished stone ; the bold crackle is stained with red, and the potting has a style and finish which is lacking in later imitations.

Height, 8.8 inches.

R. L. H.

68. ACCESSIONS IN ENGLISH LITERATURE.

BY acquisitions made during the last year, the Department of Printed Books has been able to fill a number of the existing gaps in its collection of seventeenth- and eighteenth-century English literature. Among the more interesting seventeenth-century books acquired are : Dryden's poetic address 'To my Lord Chancellor', 1662, the scarcest of the poet's early pieces, and his 'Annus Mirabilis', 1667, in its first state, containing a sheet for which a 'cancel' was substituted in later copies ; Colley Cibber's 'Woman's Wit, or the Lady in Fashion', 1697, a comedy which was 'produced at Drury Lane and damned' ; Richard Baxter's 'Treatise of Episcopacy', 1681 ; Samuel Butler's 'Pindarick Ode to the memory of the most renowned Du-Vall', 1671 ; Robert Boyle's 'The Sceptical Chymist', 1661, explaining the atomic hypothesis which he afterwards developed in his 'Origins of Forms and Qualities' ; Thomas Wallington's 'The Optic Glasse of Humours', 1606, which incidentally quotes two lines from 'Love's Labour's Lost' as the work of 'a modern English poet of good note' ; Edmund Wingate's 'Arithmetique made easie', 1630, the first edition of a work that had a great vogue in its day ; John Leech's 'Certeine Grammar Questions for the better furthering of young Scholars', 1605, a very rare educational work ; and S. Crown's scarce poem entitled 'An Anniversary upon the XXXth of January 1648', which bears the imprint 'Printed at London by Nathaniel Butter, 1650. But not permitted to be publick till now 1660.' The last three items were donations by Mr. S. R. Christie-Miller.

In eighteenth-century literature : first editions of two of Defoe's political tracts, 'The Present State of the Parties in Great Britain', 1712, and 'Advice to all Parties', 1705 ; first editions of three of Fielding's works : 'The Intriguing Chambermaid', 1734, an adaptation from Regnard's 'Retour Imprévu' made for Mrs. Clive, to whom it has a prefatory epistle ; 'Tumbledown Dick ; or, Phaeton in the Suds', 1736, of which only two other copies are recorded ; and 'The Female Husband' (published anonymously), 1746, one of only two known copies ; five works of Swift : the first edition of 'Cadenus and Vanessa', 1726 ; the first edition of 'Mr. C—n's

[Collins's] Discourse of Free Thinking put into plain English', 1713; 'The Right of Precedence between Physicians and Civilians enquir'd into', Dublin, 1720; the first Italian translation of 'Gulliver's Travels', Venice, 1749; and an anonymous work attributed to Swift: 'A proposal . . . for the more effective preventing the further growth of Popery', 1731; a fine copy of the first edition of Sterne's 'Tristram Shandy' in nine volumes, York, 1760-7, of which fuller details are given below; the third edition of Gray's 'Elegy', 1751, which contains a stanza that first appears in this edition; the first edition of Sir Richard Steele's 'Tender Husband', 1705, an imitation of Molière's 'Sicilien', dedicated to Addison; Congreve's 'The Tears of Amaryllis for Amyntas', 1703; the first edition of Churchill's 'Epistle to William Hogarth', 1763; William Collins's ode, 'The Passions' [1765?]; the first edition of Crabbe's 'The Candidate', 1780, a poem addressed 'To the Authors of the Monthly Review'; Isaac Watts's 'A Caveat against Infidelity', 1729; and John Taylor's 'A Letter to Samuel Johnson, LL.D., on the Subject of a Future State', 1787, which contains letters of Johnson's and is believed to have been partly written by him. Two nineteenth-century acquisitions may be mentioned: the first edition of Charles Lamb's 'Adventures of Ulysses', 1808, and Edward Fitzgerald's 'The Two Generals', one of an edition of twenty-five copies privately printed in 1868.

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By arrangement with the Museum authorities, the *Revue Hispanique* (Vol. LXV) has recently published the 'Short-Title Catalogue of Portuguese and of Spanish-American Books printed before 1601 now in the British Museum, by Henry Thomas', which continues the series of Short-Title Catalogues inaugurated in 1921 with the Spanish Catalogue for the same period. The series is intended to place in the hands of students a quick means of discovering what books of the country and period the Museum possesses, and also to facilitate further acquisitions. It now comprises author-lists of books printed before 1601 for Spain (1921), France (1924), and Portugal and Spanish-America (1926), with printer-lists also in the case of Portugal and Spanish-America.

A small issue of off-prints of the combined Portuguese and Spanish-American catalogues (price 5s.) is now in the hands of the Museum agents, Messrs. Bernard Quaritch, Ltd., 11 Grafton Street, W. 1, where also may be obtained (as well as at the Museum) the Spanish and French catalogues, price 7s. 6d. and one guinea respectively.

R. F. S.

69. *TRISTRAM SHANDY*, FIRST EDITION.

THE Department of Printed Books has acquired a fine copy of the first edition of Sterne's *Tristram Shandy* in nine volumes, 1760-7. The first two volumes, which were the first instalment of the work, bear no imprint but the date 1760. They are of special interest in view of the controversy as to their place of printing and publication. The report of a York first edition dated 1759 is now discredited. The most recent opinion is that Sterne offered his work to the London publisher Dodsley, who declined it but eventually had these two volumes printed in London for the York bookseller John Hinxman, his former apprentice, to whom he sent the majority of the copies, retaining a few for sale in London. The work was advertised in a London journal on 1 January 1760 as published principally in York, and was not advertised in a York newspaper till 12 February 1760, after it had been on sale in that city for some time. Two months later Dodsley himself published the volumes in a second edition, following this up with a third and fourth during the same year.

70. AN EARLY PORTUGUESE TRAVEL BOOK.

THE Department of Printed Books has acquired by exchange from His Majesty King Manuel of Portugal a valuable Portuguese book of travel in the Middle East, the 'Itinerario de Antonio Tenreyro Caualeyro da ordem de Christo, em que se contem como da India teo por terra a estes Reynos de Portugal', printed by Antonio de Maris at Coimbra in 1560. The title does not adequately represent the contents of the book, which contains descriptions of the author's journeys made between 1523 and 1529. These include a journey across Persia from Ormuz to Tabriz and the shores of the Caspian Sea, while accompanying a diplomatic mission to the Sophi

of Persia ; a journey from Tabriz across Armenia to Damascus, and from there across the Holy Land to Cairo ; a return journey to Ormuz via Cyprus, Aleppo, and Basra ; and finally a journey from Ormuz to Lisbon via the Arabian desert, Tripoli, Venice, and Genoa. A brief account of these journeys, and of the circumstances in which they were undertaken, will be found in Sir Arnold T. Wilson's *Early Spanish and Portuguese Travellers in Persia* (1925). Ténrreyro is there described as 'one of the earliest of a long line of Spanish and Portuguese who travelled in Persia on diplomatic missions'.

The edition of 1560 is the first edition of this work. No copy was known to the editors of the bibliography and census of sixteenth-century Portuguese books recently published by the National Library of Lisbon. The book is printed in black letter, and has a curious woodcut of two natives mounted on camels facing the first page of text.

H. T.

71. EARLY GERMAN PRINTS.

THE sale of an unnamed foreign collection of woodcuts and metal-cuts of the fifteenth century at Sotheby's on December 7th afforded an opportunity of adding several interesting specimens to the Museum collection. Among the woodcuts acquired are a 'Virgin and Child with St. Anne', probably of French origin, shortly before 1500, and a very interesting, but damaged, German woodcut of the Holy Family in an extended sense ('die heilige Sippe'), a rare subject in graphic art, though frequently chosen by painters. The cut from the same design at Gotha (Schreiber 1780) is a copy. 'St. Dorothy' (Schreiber 2842) is a specimen of the curious 'paste prints' produced by a process not very well understood, called by the Germans 'Teigdruck'. A metal relief-plate was impressed upon a sticky substance previously laid on a sheet of paper, and the surface was subsequently varnished and occasionally in part gilded. Only one example of an impression in paste was previously in the Museum.

To our large collection of 'dotted' prints the four specimens here reproduced (Plate LVII) have been added. The 'St. Jerome' (Schreiber 2683), brilliantly coloured, is a reduction of a much

larger cut from the same design (Schreiber 2678) which is already in the Département. The two little cuts of Saints, the Pope Cornelius carrying the horn which is his emblem, and the Bishop Dionysius carrying his head, both with the same background of a brocade hanging, are undescribed cuts belonging to a set apparently by the same hand as a set of Virgin Martyrs of the same size, with sprays of foliage instead of brocade in the background, of which three are in the Département.

The Sacred Monogram, with the Infant Christ in a roundel above it and beautiful decoration in the background, is precisely similar in colouring to the two Saints, green and pink predominating. The lettering, shield, and foliage are in a good style of Gothic ornament. The print is not described in Schreiber's *Manuel*, but another impression is in the Albertina and has been reproduced by Dr. H. Röttinger.

A few rare woodcuts of the sixteenth century were acquired at the same time. The most important of these is a pair of Apostles, SS. Peter and John, of the date 1518, formerly ascribed to Baldung, but now to an artist signing G. Z., who worked at Hagenau. This belongs to a set of seven cuts, Christ and six pairs of Apostles, of which the Département hitherto possessed only two, including the Christ. A larger set, though not complete, is in the Fitzwilliam Museum. The specimen now acquired is a duplicate from the collection of King Frederick Augustus II of Saxony. Mr. Henry Harris presented an early woodcut by Baldung, St. Martin, in the first state before the addition of Dürer's monogram, and among minor acquisitions at Sotheby's sale are two woodcuts of special interest, 'St. Dorothy' and 'St. Margaret', which are entirely unknown works of Lucas van Leyden in the manner of his illustrations in certain rare books printed at Leyden (see *Repertorium für Kunstwissenschaft*, 1900, p. 143). C. D.

72. TWO PORTRAIT MEDALS.

MISS HELEN FARQUHAR has presented, in memory of her sister, a pair of silver plaques bearing portraits, by Warin, of Thomas Cary, Gentleman of the Bedchamber to Charles I, and his wife Margaret (Plate LVIII).

The portrait of Thomas Cary is reproduced from a medal already known, which formed a pair with another, less attractive, portrait of his wife. It has been set in an oval frame with a slight alteration of the inscription, which now reads · THO · CARY · R · CAROL · CVBICVLAR · ÆTATIS · 35 · 1633. The artist's signature below the bust is VA.

The new medal of Margaret Cary is inscribed MARGARITA · VXOR · THO · CARY · ÆTATIS · SVÆ · 26. There is no signature and no date. The earlier medal, which is known only in bronze, is of inferior workmanship, and is signed VARIN and dated 1633, 'Aetatis Sue 25'.

It is probable that the original medal of Margaret Cary was not approved, and the new portrait made by Warin a year later; a reproduction of her husband's portrait was then cast in a similar frame. The new portrait is in quite a different category from the earlier one; it is rendered in the style of the best medals attributed by some to Jean, by others to Claude Warin. The pretentious decoration and the high relief of the earlier medal are toned down to a very beautiful and simple modelling. The features are more individual and lifelike, and the hair and veil are delicately and charmingly modelled.

This unique pair is an important addition to the small series of portraits made by Warin at the Court of Charles I. G. C. B.

73. GLASS FIGURE OF A WHALE, FROM GREECE.

THIS recent accession to the Glass collections in the Department of Ceramics (Plate LIX *a*) has a technical interest as an early example of glass-blowing; but Sir Sidney Harmer, who chanced to see it shortly after its acquisition, at once noticed its interest from a zoological point of view. A note by him is accordingly appended to the description of the object.

The figure is of blown glass, originally clear but now clouded by a film of iridescence; the eyes are represented by blue glass dots, one of which is missing, as are portions of the body and tail. Underneath is a thread of glass applied in the form of a rough triangle, which may originally have served as a stand. The technique of

glass-blowing appears to have started in Syria during the first century B. C. and soon spread through the many glass factories of the Eastern Mediterranean, chief among which may be mentioned those of Sidon, Tyre, and Alexandria. The figure was acquired by the vendor in Boeotia some thirty years ago and may even be Greek in origin ; it may be ascribed to the first century A. D.

Length, 7 inches.

W. K.

The Common Dolphin (*Delphinus delphis*) is a characteristic animal of the Mediterranean, and it is repeatedly mentioned in classical literature, to which references are given in O. Keller's *Thiere des classischen Alterthums* (1887). Greek representations on coins and elsewhere emphasize one of its special characters, the prominent 'forehead', separated from the beak by a distinct groove.

The newly acquired specimen is very different, and in view of the fact that a conventional and frequently repeated pattern is not followed, it may perhaps be inferred that the originality of design had a definite motive. The model may represent imperfectly remembered observations made on a Bottle-nosed Whale.

The specimen is quite unmistakably a whale or dolphin. The horizontal tail is alone sufficient to settle this point, and confirmation is to be found in the existence of a pair of flippers or front limbs (and no other limbs), one of which is shown in the photograph as a large dark patch behind the mouth. The upper surface of the animal can be recognized from the position of the eyes, the right one having fallen out, its socket being seen as a small oval patch above and a little behind the angle of the mouth. On the upper side of the flipper is a median dorsal fin, which the artist has wrongly placed on the back of the head. He had perhaps noticed its existence on the body of an actual whale, and his memory may have been at fault when the model was being made.

In the Family Ziphiidae or Bottle-nosed Whales the jaws are narrow, elongate, and apparently toothless, in the females at least, in which the teeth are concealed beneath the gum ; and the upper jaw passes without interruption into the rest of the head. The model shows these characters, not inadequately ; but teeth would have

been difficult to reproduce in glass, and their absence may not be significant. In actual Ziphioids the lower jaw projects slightly in advance of the upper jaw, but the reverse condition is shown in the model.

In 1823 Cuvier described a new species, under the name of *Ziphius cavirostris*, basing his account on a skull which was found on the shore, near the mouth of the Rhône. Cuvier's Whale, as it is now called, seems to be the only member of its family which can properly be considered a Mediterranean species, the original record having been followed by others. The Bottle-nosed Whale (*Hyperoodon*) of the north is certainly an extremely rare visitor to that sea, although there is at any rate one record of its occurrence there. The model resembles *Ziphius* rather than *Hyperoodon* in the conformation of its 'forehead', though its jaws are unduly long. In view of the greater frequency of this species in the Mediterranean, Cuvier's Whale, of which it may thus be the earliest known representation, is the more likely to have been the original. It can be claimed for it that it is hardly inferior to some of the figures of *Ziphius* (for instance, that of Risso, 1826) which have been published in zoological treatises by modern authors of repute. S. F. H.

74. AN INSCRIBED TURKISH SWORD.

BY the generous help of a few friends of the Museum (Mrs. Spier, G. Eumorfopoulos, Esq., H. J. Oppenheim, Esq., and O. C. Raphael, Esq.) the Turkish sword illustrated in Plate LIX *b* has been added to the collection of Oriental armour in the Department of Ceramics and Ethnography. Apart from its artistic merits, it is of more than usual interest from the historical point of view, the inscriptions in Arabic showing that it was made for a commander-in-chief of the Turkish army; while the inscribed date (A. D. 1604-5) assigns it to an earlier century than any other dated Oriental sword in the national collection.

The curved blade, with convex edge and chamfer, is of finely

¹ Mustafa Pasha, Beglerbeg of Buda-Pest, was a commander in the Hungarian war of 1603-5, and played a prominent part in the siege and capture of Gran, Aug.-Sept., 1605.

damascened steel, and bears inscriptions inlaid with gold on either side. The ivory hilt has both sides carved in bold relief with floral patterns and inscriptions, one of which is identical with part of the text on the blade. The cross-guard, as well as the chape and ring-bands of the scabbard, is ornamented with nielloed scrolls. The scabbard itself is of silver, richly chased all over with scrolled arabesques, and the whole is embellished with three groups of precious stones on each side, the tasteful setting of which contributes not a little to the attractiveness of this specimen of Oriental workmanship.

The inscriptions are as follows :

One side of the blade. (In a single line divided into 4 parts. Parts 1 and 2 are a verse of Arabic poetry in the *Wāfir* metre. Parts 3 and 4 are in Persian.)

جراحات السنان لها التيام

[*Wounds caused by the spear-head may be healed*]

ولا يلتام ما جرح اللسان

[*But what the tongue has wounded cannot be healed*]

بجبهة امير [1] عظم سر عسكر دولت

[*For the most mighty amir, chief of the imperial army*]

عليه مصطفى باشا تمام شد عمل احمد كشته.

[*Muṣṭafa Pāshā. Made by Aḥmad Kashtah.*]

Other side of blade : سنة ١٠١٣ [year 1013 = A. D. 1604-5] and a hexagram.

One side of handle, in two lines : Koran, Surah 48, verse 1.

بسم الله الرحمن الرحيم

[*In the name of the most merciful Allah*]

انا فتحنا لك فتحاً مبيناً

[*Verily we have granted thee a manifest victory.*]

Other side of handle, in two lines : Owner's name and maker's name as above, but more artistically and correctly carved.

{ H. J. B.
A. S. F.

EXHIBITIONS.

I. FLEMISH DRAWINGS AND PRINTS.

IN connexion with the Exhibition of Flemish and Belgian Art at the Royal Academy, an exhibition of Flemish drawings has been arranged, while the contents of the section of the gallery allotted to illustrations of the various processes of engraving have been chosen from the same school. Though all works believed to have originated in the Northern Netherlands (the modern Holland) are excluded, a fine series of fifteenth-century drawings in pen and ink and silver-point has been arranged, including two of the most authentic studies by Roger van der Weyden and the magnificent silver-point portrait of a prince or nobleman, from the Malcolm collection, formerly attributed to Van Eyck. The portrait of a monk is another first-rate drawing by an unknown hand. After 1500 Bruges yielded to Antwerp as a centre of art. The Antwerp school of the first third of the sixteenth century is now strongly represented, owing to recent acquisitions, especially in 1923, of a number of drawings by the painter and engraver Dirick Vellert, and his contemporaries now called by the generic name of 'the Antwerp Mannerists'. An exceptionally rare and important work of this class is the study of heads signed by Jan de Beer. Among the later sixteenth-century artists, Mabuse is represented by a large and remarkable drawing of a Women's Bath, B. van Orley, Pieter Coecke, Lambert Lombard, Frans Floris, and the Breughels by several examples. Rubens, Van Dyck, Jordaens, Snyders, Teniers, and Brauwer worthily represent the seventeenth century, though space can be found for only a few examples of the two great masters whose names stand first on the list. In addition to portraits, including both the first and the second wife of Rubens, and studies for subject pictures, both are represented by beautiful examples of their best-known landscape work in water-colour.

The Select Prints open with a few of the primitive woodcuts believed to have originated in Flanders. These include a remarkable

'St. George', a 'Man of Sorrows' of exceptional refinement, and specimens of the celebrated figure alphabet of 1464. The fifteenth-century engravers represented by groups of characteristic works are the very early 'Master of Mount Calvary', the 'Master of the Gardens of Love', the 'Master of the illustrations to Boccaccio' (Bruges, about 1480), the Master W. (with a weaver's shuttle), who excelled in architectural design with figures placed under elaborate canopies, and the monogrammist F. V. B., who was formerly regarded as a German and bore the fancy name of 'Franz von Bocholt', but is now believed to have worked at Bruges, from which town, rather than Bocholt, the name disguised by the initials found on his engravings is likely to be derived.

A few fine woodcuts of the later sixteenth century, including a chiaroscuro print by Floris in two different colour schemes, lead on to engravings and etchings by Breughel and his school, by Dirick Vellert (of whose prints the British Museum possesses the only complete set), and by Cornelis Metsys, Frans Crabbe, and Lambert Suavius. Fine portraits by the last named (Perronet, Bishop of Arras) and by Frans Huys (Erasmus and Queen Mary I, the latter also attributed to Frans Hogenberg, the initials F. H. being ambiguous) accompany good specimens of the prolific Wierix family. Among the sixteenth-century etchings are some striking examples of Nicolas Hogenberg, including two of special historical and heraldic interest, only recently recognized as Hogenberg's work, which represent the death and lying-in-state, in 1530, of Margaret, Regent of the Netherlands, daughter of Maximilian I and widow of Philibert of Savoy.

Passing on to the seventeenth century, Rubens is represented as an etcher not only by his one undisputed work, 'St. Catharine', but also by the 'Seneca' etched from the drawing, also shown by its side, of an antique bust then in the collection of Rubens; whether the etching is by Rubens himself or by Van Dyck, to whom a very old inscription ascribes it, is a matter of dispute. Van Dyck's portrait of Snyder is shown in four states. The concluding section, of early mezzotints, contains rare works of Jan Thomas of Ypres and Wallerant Vaillant.

C. D.

II. FLEMISH MINIATURES.

A SECOND appendix to the Exhibition of Flemish and Belgian Art at the Royal Academy is provided by the special exhibition of Flemish miniatures of the fifteenth and sixteenth centuries which was opened on the same day in the Grenville Library. The exhibits, which occupy four cases, comprise all the finest examples in the Museum collection, and are in most cases shown to the public for the first time. Case A contains the first volume of a large Bible (Add. MS. 15254), probably a Liège production of the early fifteenth century, the splendid Genesis page of which is exhibited. In Case B are shown all the sixteen Flemish miniatures which were executed in 1519-20 for insertion in the famous Sforza Book of Hours (Add. MS. 34294); apart from their extraordinary beauty, they are of especial interest in view of a recent discovery by M. G. Hulin de Loo, of Ghent, that they are the work of the illuminator Gerard Horebout, and are in fact identical with the 'seze belles hystoires bien enluminées' which this artist is known to have executed in some 'Riches Heures' belonging to the Duchess Margaret of Austria, Governess of the Netherlands and aunt of the Emperor Charles V. Charles's portrait occurs with the date 1520 on one of the borders (not exhibited), and it is interesting that in 1894 the late Sir J. C. Robinson noted that St. Elizabeth in the miniature of the Visitation, f. 61 (Case B, no. 4), is an undoubted portrait of Margaret. Case C contains on one side the well-known 'Roman de la Rose' (Harley MS. 4425); two books of Hours of about 1500, the first of which (Add. MS. 18852) was executed for Juana of Castile, while the second (Add. MS. 38126), the original ownership of which is unknown, was bequeathed by Mr. Alfred H. Huth in 1910; the Breviary of Isabella of Castile (Add. MS. 18851); two leaves from an exquisite Flemish Calendar, attributed to Simon Bening (Add. MS. 18855, ff. 108b, 109), of which two other leaves are in the Salting collection at the Victoria and Albert Museum; and, on the other side, four sheets of a Portuguese genealogy (Add. MS. 12531), begun in 1530, which extant evidence shows to have been executed by Simon Bening, at least as regards the colouring, for the Infante Don Fernando of Portugal. Lastly,

in Case D is exhibited the whole series of twenty-one miniatures and one Calendar page from the Book of Hours also attributed to Simon Bening and his pupils, and familiarly known as the 'Golf Book' (Add. MS. 24098). Like those of the Sforza Book, these miniatures are exhibited separately for the first time. E. G. M.

III. JAPANESE COLOUR-PRINTS (Period VI, c. 1850–c. 1864).

DURING the last six winters a series of exhibitions of Japanese colour-prints has been held in the Oriental section of the Prints and Drawings Gallery. Last winter the period illustrated covered the earlier part of the career of Hiroshige down to about 1850. In the present exhibition we reach the virtual end of the school which had produced such an amazing mass of fine designs, since it began in the seventeenth century with the black-and-white prints of Motonobu.

Hiroshige is again the protagonist this year, but the character of his art has somewhat altered. Superficially the change is marked by the fact that the later sets of prints are all upright designs, whereas almost all his earlier sets are of horizontal proportion: but there is an interior change also; there is more fluency, less effort, and the artist comes less closely to grips with nature. None the less, it is remarkable how inventive Hiroshige remains, with all his facility, and how little, on the whole, he repeats himself. He is always finding some new motive, some suggestion in the scene before him which prompts to a composition or a colour-scheme untried before. The landscape-painters of Europe seem penurious of invention in design beside him. The Museum possesses complete sets of *The Sixty Provinces* (1853–6), the upright *Tōkaidō* set (1855), the *Hundred Views of Yedo* (1856–8), and the *Thirty-six Views of Fuji*, published after the artist's death in 1858. A selection from these is exhibited. The prints of *The Sixty Provinces* in particular are exceptionally fine and early impressions. With these are also shown Hiroshige's three most famous 'triptychs', the *Naruto Rapids*, the *Mountains of the Kisoji*, and the *Full Moon on Kanazawa*. These prints rank among his masterpieces, and the impressions shown are of first-rate quality.

Though Hiroshige was the most distinguished print-designer of this period, he was rivalled in public esteem by Kunisada and Kuniyoshi. The latter of these is a master of great power. His finest designs occur among the prints exhibited a year ago; but in this later time Kuniyoshi's originality as a composer and as a colourist is well seen in the prints chosen from the *Hundred Poets* series. His extraordinary dramatic power is displayed in an array of triptychs illustrating scenes from national history and especially the civil wars of the Middle Ages. These are selected from the fine series in the Museum collection. A few good prints by Kunisada are shown, notably some from a set of illustrations to the famous Tale of Genji, printed with especial care. L. B.

IV. GREEK PRINTING TYPES.

THE Exhibition of Greek Printing arranged in the King's Library illustrates the development of Greek type from its earliest use to the present day. Printed Greek is first found in two books of 1465, one printed by Fust and Schoeffer at Mainz, the other by Sweynheym and Pannartz at Subiaco; but the first complete Greek text, an edition of the grammatical Epitome of Constantine Lascaris printed by Dionysius Paravisinus at Milan, did not appear until 1476. Prior to Aldus, Greek types were mainly experimental and followed various models according to the taste of the printer or editor; among those exhibited may be mentioned the beautiful and widely imitated fount of Nicolas Jenson at Venice, the very peculiar and difficult liturgical type of the Cretan Laonicus, also at Venice, 1486, and a fount consisting of majuscules only, cut at Florence in 1494. A new departure was made by Aldus Manutius in his Greek series inaugurated in 1495, the types of which closely imitated the cursive hand written by contemporary Greek scribes, with its innumerable ligatures and contractions. The series was an immediate success and the cursive characters which it popularized remained standard for Greek printing during some two centuries and a half. Apart from the service books of the Greek Church, which retained a style of their own, as may be seen from the Psalter printed at Venice in 1547, very few types resisted the Aldine

influence ; among these, however, is the fount produced for Cardinal Ximenes at Alcala de Henares in Spain not later than 1514, which carries the style of the Jensonian Greek to an unrivalled perfection. The types of Aldus (shown in the exhibition in a characteristic work, the *editio princeps* of Aristophanes, 1498) were indifferently designed and cut, and very great improvements in these respects were effected by the French Royal types, drawn by a Greek calligrapher to the order of Francis I of France in and after 1544 ; the three sizes of these are displayed in four fine books. The Royal types, or more or less exact imitations of them, served for practically all Western Greek printing (including the Chrysostom printed for Provost Savile of Eton in 1610-12), until Robert and Andrew Foulis at Glasgow deliberately reverted to non-cursive models in the sumptuous folio Homer of 1756. Their lead was followed by John Baskerville in his Oxford New Testament of 1763, and by the celebrated Giambattista Bodoni of Parma ; and the Aldine tradition was entirely extinct fifty years later, when the type designed by the famous Hellenist Richard Porson became the norm for Greek printing in England. This type is shown in a copy of the edition of Porson's own recension of four plays of Euripides for which it was used in 1826. Development during the nineteenth century and after is illustrated by specimens of standard Greek types employed in England, France, and Germany, together with a number of experimental types. Among the latter are : the type designed by Mr. Selwyn Image for Messrs. Macmillan in 1895 ; the fine type designed by Robert Proctor after the Alcala model of 1514 and used to print the *Oresteia* of Aeschylus in 1904 and the *Odyssey* in 1909 ; and a type of a more calligraphic character introduced by the Bremer Presse at Munich in 1923 for an edition of the *Iliad* and *Odyssey*. The last exhibit shows a type recently designed by Mr. Victor Scholderer on behalf of the Society for the Promotion of Hellenic Studies. It is based on a pre-Aldine Greek fount met with at Venice (here shown in the Macrobius of 1492), and is an attempt to provide a type that is at once aesthetically satisfactory and suitable for ordinary commercial use.

R. F. S.

NOTES

THE JERASH HEAD.

THE head, of which an illustration is given in Plate LX, was found in 1925-6 in the excavations of the Palestine Department of Antiquities under the direction of Professor Garstang, at Jerash, the ancient Gerasa, in the modern province of Transjordan. The Department of Antiquities of the government of Palestine has kindly agreed to its being deposited on loan in the British Museum for one year.

The head was found in the ruins of an early Christian church, which was erected about A. D. 400, and there is evidence of its disuse about 200 years later. There is little doubt that the head represents the Greek god of healing, Asklepios, but it has been suggested that it has been slightly altered in order to represent Christ, and was used in connexion with the church during the period named. It is true that there are slight evidences of possible alteration, but it does not in any way resemble the types of Christ known to the art of that period; and the expression of pathos or anxious thought which characterizes it may be due to its descent from a Hellenistic original of about the second century B. C., when the expression of emotion was a prominent feature of the schools of Asia Minor. The occasional use of the drill and other details suggest that its actual date is about the end of the second century after Christ.

H. B. W.

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